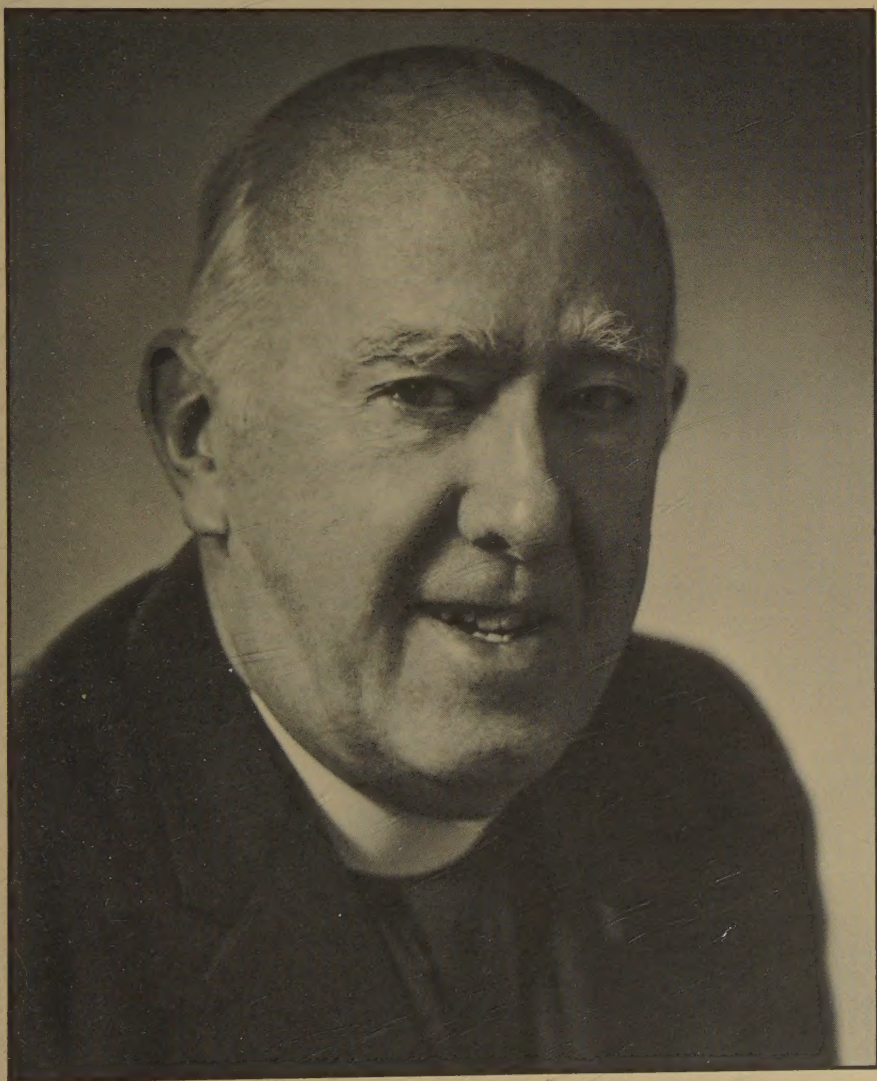


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The **HYMN**

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Editor's COLUMN

In our more than 60 years of history, the greatest research project that the Hymn Society of America has undertaken has been the Dictionary of American Hymnology. This continuing project of more than 30 years' duration has been the work of many individuals, but none have devoted more to it than Leonard Ellinwood and Elizabeth Lockwood. In March I visited with Dr. and Mrs. Ellinwood as well as Mrs. Lockwood, and the interview in this issue is the result of that visit. Dr. Ellinwood will soon relinquish his directorship of this mammoth project and Mrs. Lockwood is no longer able to participate in the DAH due to a serious illness. Thankfully, two significant portions of the DAH are published in microform and will be available in libraries throughout the world. I'm sure I speak the sentiments of the HSA in expressing our gratitude to the Ellinwoods, to Mrs. Lockwood, and to the many others who have contributed to the DAH.

In *The Hymn* we have tried to present various opinions concerning controversial issues. Sometimes this takes the form of a letter, as in that of William E. McDonald and sometimes issues are dealt with in articles, such as James R. Sydnor's "Hymn Texts between Music Staves: A Menace?". Perhaps his article will attract some letters from our British readers!

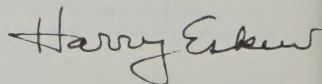
In this year when American Methodists are celebrating their 200th anniversary, we are pleased to have

John R. Tyson's "Charles Wesley and the German Hymns" and Ellen Jane Porter's perceptive review of *A Christmas Madrigal Dinner at the Home of Charles Wesley*.

It is interesting how articles written by authors independently and submitted at different times relate to one another. Such is the case with those of Ellen Jane Porter and Paul Hammond in this issue. Dr. Porter treats the "Pilgrim Stranger" text and Dr. Hammond treats the tune WARRENTON which this text is usually associated.

Perhaps many Hymn Society members are not aware that a sizeable hymnological collection accumulated by the HSA in its early years is now located in the Library of New York's Union Theological Seminary. Anastasia Van Burkalow describes how this collection came into being, its contents, and how HSA members can make use of it.

Hopefully, this issue will be in the hands of our North American membership before the July 22-24 Convocation in the Chicago area. Those planning to attend the Annual Meeting will want to read the introduction to the Executive Committee nominees on page 175 of this issue.



Harry Eskew

President's

MESSAGE

Continuity

As I write this first of eight editorials (in April) I look forward to the annual meeting of the Hymn Society at Elmhurst College, July 22-24. Instead of a lame-duck president I suppose I am an eager-eagle since the election will take place at that time and technically my term as president does not begin for several months. I am honored to be chosen to head our Society, but I am keenly aware that continuity does not depend on any one individual, and yet importantly *does* depend on each person who assumes responsibility as the Society moves ahead.

We are grateful for the leadership of John Giesler who has brought his unique talents as a Moravian pastor to the task of president. His part in working out arrangements for the August 11-16, 1985 International Meeting at Moravian College, Bethlehem, Pennsylvania have helped to make the planning go smoothly.

And how can one adequately thank Bill Locke for the time, energy, research, and blood-sweat-tears spent in keeping the Society solvent during some perilous days when there wasn't enough in the till to pay all of the bills? And what shall we say of Carl Schalk who has spent many years serving the area of hymn research? And of Hedda Durnbaugh whose calmly considered wisdom as a member-at-large has always been helpful. (Her help with translating from the German into English—and

vice-versa—at Budapest in 1983 was outstanding. She will be on hand in 1985 for the international meeting in Bethlehem, to help carry on the translating.

But there is always the right person to take the reins. Scotty Gray as secretary-treasurer is on the scene in Fort Worth at the new headquarters—a necessity for ease in daily operations. And Nicholas Temperley has already begun vigorous activity in the field of research.

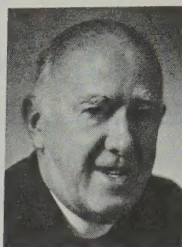
Where does this continuing leadership come from? From the dedicated, hard-working membership of the Society. *You* may be next in the future line of succession! The work you do in your own niche of church, seminary, school or hymn writing may be preparing you to take over in the future. And you have a responsibility to encourage others with similar interests and talents in the hymnic field to become members and to become involved in the Hymn Society.

As president I shall do my best to keep the continuity alive and well, but I shall depend on your whole hearted support. It is *your* Society. Share your talents, offer suggestions, keep in touch. Your continuing support is needed.

Austin C. Lovelace

Austin C. Lovelace

An Interview with Leonard Ellinwood



Leonard Ellinwood, distinguished hymnologist and musicologist, has directed the HSA's Dictionary of American Hymnology Project for more than 30 years.

(This is a conversation between the Editor of *The Hymn* and Leonard Ellinwood at the headquarters of the Dictionary of American Hymnology Project in Bethesda, Maryland on March 26, 1984.)

The Hymn: Would you tell us something of your background?

Dr. Ellinwood: I grew up in the White Mountains of New Hampshire in the town of Littleton where my dad had a hardware store and plumbing shop. I loved to work in it and always thought that's what I'd do for my life's career. About the only music in town was at three or four Protestant churches with small pipe organs. My own church was the Advent Christian Church which at that time had no organ. I was taking piano lessons and the organ appealed to me. So by the time I was in high school I started playing in one church, then another. I was so brash they couldn't stand me more than a year at a time! I also played trumpet with the town band. Later, I got a little high school orchestra going. Then I went to Mount Hermon School for a year where I had fun in a brass quartet. I went on to college, a year at Amherst which I couldn't stand because of the social life, and then on to my own denominational college in Aurora, Illinois. There I played organ at a Methodist church. There was no instrumental music at the college so I got a band and orchestra going. By then things had fallen apart at home,

my parents died and the store burned. After college, I spent several pleasant years as a housemaster at Mount Hermon School where I also had a band and orchestra. I had so much time on my hands, I thought it was an ideal place for composing. So I started going to Eastman School of Music in the summers to study composition. After the third summer they told me I'd better change my plans since I had no imagination. I could write good counterpoint, but that was all.

I decided to stay around and discovered the school had purchased an 11th-century music treatise. Having had six years of Latin I did my master's thesis on the treatise of Hermanus Contractus. The director, Howard Hanson, was so pleased he decided to have it published. That got me started in musicology in 1934. I didn't want to work on another treatise, though Hanson wanted me to stay on and do a doctorate. One day one of the theory teachers asked me where he could find some of the music of Francesco Landini. I was working in the library and could discover only a few short pieces in books and articles, so I decided to do a doctorate compiling the collected works of Landini. This was in 1936. I then taught for three years at Michigan

State University in theory, musicology, and orchestration. I had fun getting a Collegium Musicum started and delved into old music which you didn't hear on the concert stage; today most universities have courses in this. But I found that if I wanted to continue to work in musicology I had to spend all my vacations in eastern libraries, for the material wasn't readily available in those days. So I came to Washington to work in the Library of Congress, instead of teaching. That was in 1940, and I've been here ever since. I started working on Notre Dame conductus but it was very slow going and there wasn't much time for it during the war years.

I also had decided that, upon coming to Washington, I would not play a small church organ but would try to sing in the cathedral choir under Paul Callaway. This choir of men and boys has always been one of the best in the country. Dr. Callaway found I could sing counter-tenor so I enjoyed doing that for 35 years. I'd been drawn to the Episcopal Church ever since high school. When the *Hymnal* 1940 came out, Canon Charles Winfred Douglas formed a committee to produce a companion which the Episcopal hymnal had not had previously. Canon Douglas died after a year or so and the mantle fell on my shoulders because of my connection with the Library of Congress. As a result I spent my spare time the next four or five years, with help from others, getting out *The Hymnal* 1940 *Companion*.

The Hymn: One feature of that companion that is so significant is your publication of the original texts.

Ellinwood: Yes. I might add that many of the companions and handbooks of the time did not check origi-

nal sources before making claims. So we pointed out to readers with an asterisk that we had seen the originals with our own eyes. This helped raise the quality of subsequent books.

The Hymn: This handbook is still in print after all these years.

Ellinwood: Yes, but there is a committee at work to produce a companion to the Episcopal *Hymnal* 1982 which will be published in June of 1985.

The Hymn: Who will be in charge?

Ellinwood: It hasn't been announced yet. Raymond Glover is general editor of the hymnal.

The Hymn: Did you have any unusual experiences in researching materials for the *Companion*?

Ellinwood: Well, there was "Away in a Manger." A school teacher had written to the Music Division saying she had taught that carol to her school children. When they came back after Christmas one child said, "Teacher, you taught us the wrong tune." So she wrote to the Library of Congress to find the right tune. My colleague, Dick Hill, began looking, and finally wrote an article in the Music Library Association *Notes* entitled, "Not so Far Away in a Manger" in which he proved the text was first published anonymously in Philadelphia in the 1840s and that there have been some 40 different tunes used to it. I've always been a devout person: one of the true miracles in my life came up in connection with the *Companion*. I had finished my work, had sent in the galley-proofs, and was ready to return the page-proofs to the publisher when a

pamphlet came to my desk. It shouldn't have. In the first place it was the kind not usually catalogued. But it was catalogued and, moreover, had come to me instead of to the person in the appropriate subject-area. The author of the pamphlet, Dom John Stephan, had examined all the manuscripts of "Adeste Fideles" and was able to prove that both the text and tune were the work of John Francis Wade, not the anonymous attributions made previously. So the work of the *Companion* took my spare time for much of the 40s. In 1946 I had begun to go to our church music conferences in Evergreen, Colorado, and it seemed to me that I should seek ordination as a perpetual deacon. The cathedral could use an extra hand so many times. So in 1948 I was ordained. The *Companion* itself came out in 1949.

The Hymn: What did you teach at Evergreen?

Ellinwood: Music history primarily. Also repertory. From time to time I've edited things from the medieval or renaissance period that we could use at the cathedral. About the time I finished the *Companion*, the Hymn Society set up a committee under Henry Wilder Foote (who had written an important work on the history of American hymnody) to work with a similar committee of the British Hymn Society in preparing a revision of Julian's *Dictionary of Hymnology*. That had some American materials when it came out, but didn't really cover the field well. When Dr. Foote's committee got to work they soon realized we needed a dictionary of American hymnody. Julian would never encompass all we had to provide. So we organized and began work. A lot of individual surveys had

been done when Dr. Foote had to give it up. Again the mantle fell on me around 1952. We continued as a committee, with a hymnologist from each of the major denominations and surveyed the hymnals they had brought out. Then the Society provided money so we could hire students during the vacations to index these hymnals.

The Hymn: Do you recall the other members of the committee?

Ellinwood: I have them listed in the preface of the *DAH First-Line Index* which is in the process of being published. We continued to work over the years, sometimes two or three people indexing at Princeton and Hartford as well as the Library of Congress, and later at Springfield, Ohio, St. Louis, and Fort Worth. We gathered individual hymnals elsewhere which people worked on. About 1954 a colleague in an adjoining section where I worked was widowed. One day I asked her what she did in her spare time. She said she played solitaire a lot. I said I could give her some better cards than that to play with. So Elizabeth Lockwood started taking hymnals from the Cathedral Library and indexing them herself. But as we got several thousand cards, we set up a coding arrangement, identifying denomination and hymnal. Elizabeth has coded and filed over a million cards in the subsequent years. Her husband had a recreation room in their basement which she turned into the dictionary area. Now there are over 700 card boxes, 2000 cards per box. They overflow this recreation room into the furnace room.

The Hymn: Would you comment on the tremendous scope of the project?

Ellinwood: In 1960, when Elizabeth was starting to code-number these cards, we took the 1960 yearbook of the National Council of Churches, which listed all the denominations in the country, and set up numbers for each of those denominations. We weren't able to find hymnals for every one; some of them never did have their own hymnal. This is American hymnology, not just Christian hymnology, so we began with the A's—the Adventist groups, the Amish, etc. In the B's were the Baha'i and the numerous Baptists such as the Duck River Association of Baptists and the National Baptists, the

The Hymn: Your hymnals are divided in files in both denominational and non-denominational collections.

Ellinwood: Most of the hymn singing, volume-wise, in America has been done in revival meetings, with evangelists like Sankey and so on. So we have over 3100 hymnals which are not associated with a specific denomination. Some were commercial hymnals put out by a publisher to a broad public. Others are the products of a particular revivalist. This was done by, for example, the Billy Graham Crusades. We have a hymnal from the Ethical Cultural movement and a number of hymnals for Jewish congregations.

... we have over 3100 hymnals which are not associated with a specific denomination.

Free-Will, the Primitive, the Independent, Regular, Separate, Seventh-Day German Baptists, which included the Ephrata Community (an interesting 18th century monastic group)—these were among the others. Then there were the various Brethren groups, a hymnal from Buddhist churches and quite a group of Canadian hymnals. Hugh McKellar of Toronto has been a strong supporter and collaborator for the Canadian hymnals. Others were the Church of God in North America, the Swedenborgians and the Unification Church of Sun Myung Moon. We said it was to be American in the full meaning of the word, so we also have hymnals from Latin America. Curiously enough, we've only had a few Orthodox hymnals since these churches don't use hymnals in the congregational sense associated with Protestant churches.

The Hymn: I believe you have indexed hymnals in various languages as well.

Ellinwood: This was a surprising thing to me. In Michigan I'd run into Lutheran churches that had services in German as well as English. The extent of German hymnody in this country is enormous. You have the Moravians, the Mennonites, the Church of the Brethren, and the various Lutheran bodies, both German and others—Swedish, Norwegian, Danish. Theo. DeLaney, who at the time was Executive Secretary for the Missouri Synod Commission on Music and Worship, covered what he called the prairie hymnals, ethnic groups that had their own hymnals in those states. We have a number of French hymnals and one or two Italian ones from communities on the

east coast. There are Spanish hymnals from Latin America. Because of printing problems, and the fact that there is little or no relation save that of translation from languages already included, we have not indexed the few American hymnals published in non-Roman alphabets. Nor have we included hymnals in Hawaiian, Eskimo or American-Indian languages for the same reason.

The Hymn: I believe the total is something like 7800 hymnals.

Ellinwood: Yes, though I'm not sure of the exact number. They're all published in the *Bibliography of American Hymnals* that we got out last year.

It's been fascinating to see a classic hymn of Wesley or Watts that an evangelist would stick refrains on.

The Hymn: Is the cut off date 1978?

Ellinwood: The 1978 *Lutheran Book of Worship* is the last hymnal we put in. Around 1965 or 70 we decided we needed a cut-off date in order to get things edited and published. So we decided not to take any more of the gospel material after 1960 but would continue to take major hymnals. So from 1960 to 1978 coverage is more sketchy but with the more important denominational hymnals included.

The Hymn: Would you describe what you and Elizabeth Lockwood do on the dictionary in a typical week?

Ellinwood: Until she retired in 1974 she would spend evenings and weekends working on these cards in her home. I would keep track of things at my desk at the library after hours or at noon. After I retired in 1975 I realized we had to draw a halt

and edit the files to establish authors accurately, and think of publication. There was so much raw material. You might get a thousand hymnals that had, for example, "Stand Up, Stand Up for Jesus." It's been fascinating to see a classic hymn of Wesley or Watts that an evangelist would stick refrains on. These of course came into existence at camp-meeting revivals where perhaps the leader was the only one to have a book for singing stanzas. When I was in college I visited with a black congregation in a storefront church. They sang the first stanza then a refrain six times then a second stanza, then six more refrains and so on. I suspect this may have been done many times at camp-meet-

ings. At any rate a number of refrains were tacked on these hymns. Many times the same refrain would be tacked on to a number of different hymns, e.g. "Then Palms of Victory, Crowns of Glory."

The Hymn: Will there be a way of locating these refrains?

Ellinwood: Yes. Through the editing process we began to sort these out. The cards we used were designed for us in the 50s by IBM, when modern computer work was still a dream. These punch-cards give the first line, the refrain, the title, the original first-line in case of translations and centos taken from longer hymns. On the right side of the card are the name of the author and, at the bottom, the translator. We hoped, and still hope, that these elements can be put on computer so each may be brought out. And, for refrains, it may be possi-

ble one day to show all the hymns that use, for example, a refrain of "Shout glory."

The Hymn: What remains to be done?

Ellinwood: Because of the size of the project, all publication will probably have to be in microform. If funds are found for computerization, it could be on computer discs. Work has begun this past year on an author file

which, when completed manually, can be filmed for distribution, paralleling the *First-line Index*. Some thought has also been given to bringing out a ten-year supplement. But it is time for the mantle again to pass on to a younger generation. The new DAH project director will need, and welcome, all the talented assistance which I have received over the years from many members of the Hymn Society of America. And so, in the words of the ancient Romans, "Ave atque vale."

Hymn Texts between Music Staves: a Menace?

James R. Sydnor



James R. Sydnor, a distinguished hymnologist, teacher, author, and church musician, lives in active retirement at Richmond, Virginia. His latest book is *Hymns: A Congregational Study* (Hope, 1983).

Is the custom of printing most or all of the hymn text between the music staves a menace to intelligent hymn singing? The Americans generally say "no." The British generally say "yes." Which view is preferable?

The use of the word "menace" to describe the movement toward placing hymn stanzas between music staves was used by the eminent American hymnologist, Louis F. Benson, in one of his Stone Lectures at Princeton Seminary in 1926. In the particular lecture titled "The Text of Hymns" he called this custom a "menace to the integrity of our hymns." Five pages of his printed lectures (*The Hymnody of the Christian Church*, pp. 220-224) are devoted to arguments against this custom. He

had just examined a successful church hymnal which had the then novel custom of printing all the stanzas between music staves. This so disturbed him that he wrote, "I do not know in just what words that will not fall short of urbanity to characterize this disregard of the spiritual integrity and the poetical development of our hymns for no reason whatever except for mechanical considerations."

Before discussing this problem of juxtaposition of hymn words and music, it will be helpful to note some of the arrangements that hymnal editors have employed in printing hymns.

1. Text only. Some denominational hymnals have been issued in

several editions including a Words-Only Edition. Then there are Words-Only Large Print Editions for visually handicapped persons. Obviously the editors of these hymnals trust that the singers will recall from memory the tunes of many of the hymns.

2. Text with melody only. Congregational singing of the Protestant Reformation was launched by the use of melody-only editions of hymnbooks or psalters. In 1542 John Calvin published in Geneva *La Forme des Prières* that included metrical psalms having the first stanza interlined with the melody. The remaining stanzas were printed below in poetic form. Likewise the early Lutherans sang from *Das Babstsche Gesangbuch* (1545) that had the text of the first stanza interlined with the melody. Interestingly, each of the subsequent stanzas of the various hymns in this *Gesangbuch* was printed in a paragraph with the poetic line endings indicated by virgules (/).

The Hymnal 1940 (Episcopal) was published in several editions, one of which displays the melody without interlining the text. Below the music staves the hymn is printed as a poem.

Worship II 1975 (Roman Catholic) has a melody-only edition with the texts of all stanzas interlined below each melody staff.

3. Text and full music score juxtaposed but separate. There are a number of hymnals, mainly British, which have the full music score separate from the text. With few exceptions there is no interlining of text and music. The hymn text is printed in poetic form either below or across from the music. Here are examples:

Hymns Ancient & Modern Revised, 1950 (Exceptions, hymn no. 158, 391)

Songs of Praise: Enlarged Edition, 1931 (Exceptions, 209, 646)

The English Hymnal Service Book, 1962

The Church Hymnary: Third Edition, 1973 (Exceptions, 303, 328)

Congregational Praise, 1951

4. First stanza only between full-harmony staves. *The Hymn Book* of the Anglican Church of Canada and the United Church of Canada 1971 is printed with the first stanza only between full-harmony staves. Beginning with stanza two, the remainder of the hymn is printed below or alongside as poetry.

The United Reformed Church (British) published a hymnal supplement, *New Church Praise* with most of the hymns printed with just the first stanza between full-harmony and melody staves. Significantly, this first stanza is repeated below or across with the remainder of the text so that the entire poem can be read and sung as a complete unit.

5. Three or four stanzas between full-harmony staves with remainder printed as poetry. The *Lutheran Book of Worship* 1978 editors adopted the policy of printing any hymn text with four or less stanzas between the staves. Where a hymn had five or more stanzas, all the stanzas beyond the fourth were printed as poetry below or alongside the music. The *Pilgrim Hymnal* 1931 and *The Hymnal*, 1940 in general follow this same editorial practice.

6. All stanzas between full-harmony staves. Many American denominational hymnals are published with all or almost all of the hymn stanzas interlined between full-harmony music staves. Here are a few examples:

The Hymnal, 1974, United Church of Christ

The Book of Hymns, 1964, 1966, United Methodist

The Hymnbook, 1955 and *The*

Worshipbook, 1972, Presbyterian
Baptist Hymnal, 1975

The Mennonite Hymnal, 1969

In reviewing this list of varied printing formats, it is obvious that methods 3 and 4 describe a hymn arrangement which we could call the "separate method." Items 5 and 6 could be called the "interlined method." We shall now discuss these two arrangements of hymn layout with a view to clarifying the advantages and disadvantages of each.

We begin by quoting Erik Routley's opinion regarding the disadvantages of the "interlined method" of printing hymn text and music and, by implication, his preference for the "separate method." He began an article "On the Display of Hymn Texts" (*The Hymn*, January 1979, p. 16) by giving seven reasons for not interlining hymn words and tunes. Routley first quotes a sentence from the Preface of the 1933 Presbyterian *Hymnal*: "The words of the hymns have been placed between the staves of music because of a general and urgent demand." He then says:

This fairly accurately dates the present custom of displaying all hymns with the words interlined within the music-staves. It must be obvious that this also dates the beginning of the age of ignorance among choirs and congregations about what the texts of hymns say, since this custom distorts the manner of writing out poetry and totally confuses the eye. Secondly, it makes it impossible for anyone to read the text as a free-standing poem, and therefore either to enjoy it or to distinguish between a text that is good craftsmanship and one that isn't. Thirdly, it removes the visual pleasure of seeing the shape of a stanza, of distinguishing between the visual impact of a stanza of "A mighty fortress" and a stanza of "Christ is made a sure founda-

tion." Fourthly, it has encouraged among hymn-singers a contempt of short stanzas, and an almost total ignorance of the great heritage of common meter tunes; the hymn that occupies a whole page of a hymnal is always regarded as being of more consequence than that which occupies only half a page. Fifthly, it encourages people to move to the wrong line each time a switch of music systems takes place (as I know through sitting next to enthusiastically singing ministers whose minds are often on something else than the hymn anyhow). Sixthly, it encourages editors to abridge texts so that not too many lines are within the music staves and the above accident is made less likely. Seventhly, it has probably contributed to the inexpressive singing of hymns now so normal, since even the musician finds it difficult to carry in his or her mind a text which is presented to the eye as a series of disjointed syllables, and since all hymns are presented in one of two shapes: half a page or a whole page. The advantages of the system are that it saves paper fairly often and that it makes everything easy for musicians, the assumption obviously being that a congregation is very largely composed of musicians.

Routley summarizes his estimation of the interlining method as follows: "this abysmal way of printing hymnal pages, and supported only by those who think music more important than words in worship. . ."

* * *

The key problems are not only how to achieve a full comprehension of the text while singing or reading but also how best to learn new hymns. In other words, what is the most efficient way of matching words and notes?

Underlying this problem is the

basic need to read almost simultaneously two sets of notation—the English text and the music notes. I well realize that there are many church goers who are musically illiterate and therefore take no note of the music score. But, on the other hand, there are many who do want to read the music as well as the text. Since the symbols of each set of notations (individual words and notes) occur at an average rate of a second (more or less) during the act of singing, the question is how best to print them so that they can be correlated with greatest facility and efficiency.

The "separate method" has these two symbols (a particular word and its corresponding note or group of notes) located from three to six inches apart. If both text and tune are unfamiliar and the hymn is taken at normal pace, the singer is hard put to grasp a word or phrase and immediately to find the corresponding note or notes. This back-and-forth flitting of eye glance is similar to that of a crowd watching a tennis match. I have had occasion to sing hymns in a British hymnal with both text and tune unfamiliar. I found it almost impossible to concentrate on the text because of the ocular gymnastics I was required to perform. During this

Our God, to whom we turn when weary with illusion,
Whose stars serenely turn above this earth's confusion,
Thine is the mighty plan, the steadfast order sure,
In which the world began, endures, and shall endure.

singing I glanced at several fellow worshippers in the pew in front of me and I noticed the rapid lateral head movements and the intensity of facial expressions as they tried to match the two notations.

The "interlining method" locates the words directly under (or above for basses and tenors) the notes. This vertical alignment of word and note not only makes it simple to match the

two symbols but also it reduces the visual "trip" from a possible six inches to about one half an inch.

The question which Benson and Routley seem to be asking is "can persons, while singing and reading hymns, readily understand the text printed in this interlined way?" On the basis of my own experience I contend that it is possible to comprehend the unfolding meaning of a hymn text as I sing from an interlined hymnal. And I know scores of other persons who give similar testimony. If the tune is unfamiliar, my mind is freed from the minor anxiety of matching words and notes relatively remote from one another.

As to ability to *read* (not sing) and understand an interlined hymn text, I have read hundreds of hymns in this page format with enormous benefit and spiritual enlightenment. Years ago in the hill country northwest of San Antonio, Texas, I led a vesper service for a large conference. As we sat on the grass under a beautiful evening sky, I asked the congregation to *read* (not sing) a hymn as a prayer. It was Edward Grubb's five-stanza hymn "Our God, to whom we turn" using the interlined Presbyterian *Hymnbook* 1955. Here is the first stanza:

They read all five interlined stanzas without the slightest hesitation.

There is an increasing number of persons who are skilled in reading music notation. These folks frequently like to sing alto, tenor, or bass. The "interlined method" makes it easy for them to read the voice parts. Mennonites particularly are trained to sing hymns in parts.

Since singing hymns with under-

standing is a major aim of congregational song, there are many avenues to reaching this goal. For example, if hymns are read and pondered in private devotions at home and before corporate worship at church, then the singing will be much more intelligent. Interpretative notes in service bulletins or parish newsletters can provide commentary on the hymn meanings.

The "Her" in the Hymn or Who Was the Mysterious "Pilgrim Stranger"?

Ellen Jane Porter

The conclusion of this article is the conviction that hymn interlining of text and tune is the best method of developing hymn singing which is spirited and intelligent. It also assists the expansion of a congregation's repertoire of hymns. The editorial committees of many major American denominational hymnals seem to have come to this same conclusion.



Ellen Jane Porter, well known church musician, author, composer, and clinician, lives in Dayton, Ohio. Her biographical sketch appeared in our July 1977 issue. Her article "William B. Bradbury, the Campmeeting Spiritual, and the Gospel Song" was published in our January 1983 issue.

While I was delving into the fascinating study of campmeeting spirituals, I came across one which posed a tantalizing problem, suggested in the title of this article. The hymn was "Whither Goest Thou, Pilgrim Stranger," and the problem was—well, I'll tantalize *you* for a moment while I tell you about the hymn itself.

I found the hymn in 39 songbooks during my study; it is found 157 times in the *Dictionary of American Hymnology*, the earliest in the *Providence Selection*, 1820.¹ (My thanks to Leonard Ellinwood for looking up the data I needed from the DAH.) The most recent occurrence is in *The Good Old Songs*, 1913.² Most of the appearances in my own small collection were in "songsters," or little word-books, the earliest form in which campmeeting spirituals came

into print. (Tunes did not come into print in quantity until the 1840s.) When the tune was given, it was usually WARRENTON. (See page 148.)

I do not claim that the hymn itself was sung exclusively in camp meetings; indeed it probably antedates the 19th century. But in the camp meetings the song bore a rousing chorus, "I'm bound for the Kingdom," which is listed 79 times in DAH, the earliest being in *A New and Choice Selection*, 1827.³ The opening word of the chorus was sometimes *No*, or *For*, or *Oh*, or *Yes*.

The stanzas, together with the chorus, provided the kind of dialog beloved of campmeeting attendants, in which the men on one side of the gathering alternated with the women, on the other side. George Pullen Jackson, in *Spiritual Folk Songs*,⁴ refers to this song as "apparently one of the

dialog songs of the early English Methodists." He cites only three appearances: *The Christian Lyre*, 18th e., 1835, *Dadmum's Melodeon*, 1861, and *The Good Old Songs*, 1913. The first two of these titles are northern books, the third is southern. *Good Old Songs* is the only southern book among the 39 I examined where the "mystery" stanza is found.

Why do I call it a mystery stanza? Most of the 39 books had only six stanzas, but there is a seventh stanza

which Jackson does not even mention. In my own collection of 19th-century hymnbooks and hymnals there are ten containing "Whither goest thou, pilgrim stranger,"⁵ and five of them have the mysterious seventh stanza. What is mysterious about it? It, and only it, refers to the pilgrim stranger as "she"! These books sometimes entitle the hymn THE FEMALE PILGRIM, or INQUIRER AND FEMALE PILGRIM.

1. Whither goest thou, pilgrim stranger,
Passing through this darksome vale?
Know'st thou not 'tis full of danger,
And will not your courage fail?
Chorus:
I'm bound for the Kingdom,
will you go to glory with me?
Hallelujah! praise the Lord!
2. Pilgrim thou dost justly call me,
Wandering o'er this waste so wide,
Yet no harm will e'er befall me,
While I'm blest with such a Guide. Cho.
3. Such a Guide!—No guide attends thee,
Hence for thee my fears arise;
If a guardian power befriend thee,
'Tis unseen by mortal eyes. Cho.
4. Yes, unseen—but still, believe me,
Such a Guide my steps attends;
He'll in every strait relieve me,
He from every harm defends. Cho.
5. Pilgrim see that stream before thee,
Darkly winding through the vale;
Should its deadly waves roll o'er thee,
Would not then thy courage fail? Cho.
6. No: that stream has nothing frightful,
To its brink my steps I bend;
There to plunge will be delightful,
There my pilgrimage will end. Cho.
7. While I gazed, with speed surprising,
Down the stream she plunged from sight;
Gazing still, I saw her rising,
Like an angel, clothed in light.
Chorus:
Oh, she's gone to the Kingdom,
will you follow her to glory?
Hallelujah! praise the Lord!

(An eighth stanza, found in *The Evangelical Harp*, Utica, 1845, and *The Lute of Zion*, New York, 1853, is about heaven.)

I found the mention of a woman in stanza 7 a provocative item. Although women played an important part in the camp meetings (often invited to exhort sinners, or occasionally permitted to pray, or even, once in a while, allowed to preach) no other hymn or campmeeting spiritual refers to a woman, except in the sequences of the "family word" songs ("O brother, be faithful, O sister, be faithful," etc.). But unlike these, my mystery stanza must refer to a specific individual. Who could the pilgrim stranger be?

Recently I was introduced to the book which is said to be the first autobiography written in English: *The Book of Margery Kempe*, 1436.⁶ Margery was a mystic who traveled to Jerusalem at the bidding of her Lord, with whom she conversed intimately and frequently in visions. Jesus told her to dress in white, and she obeyed even though it brought her great ridicule. Her account of her tribulations and her travels is a revealing one that evokes the spirit of her times in somewhat the same vividness as do the writings of her contemporary, Chaucer.

Hers is a beautiful and moving story that has come to light only in 1934. It makes good reading today. But I did not get very far with it before a flash of light illuminated my reading. This woman was most certainly a pilgrim, and she always dressed in white. Could this be the "pilgrim stranger" who rose "like an angel, dressed in light"? With excitement, I began reading the passages referring to her pilgrimage. Some aspects were pertinent, especially stanza 4, referring to her unseen guide defending her from every harm. The Lord had promised Marg-

ery Kempe to do just that, when He had asked her to go on the pilgrimage. Then there was the trip to the Jordan River. Surely that would parallel the song. But wait! Though she went on such an excursion, it was not a success. She became ill from the heat, and says only of her experience (referring to herself as she did throughout the autobiography in the third person), "When she came to the flood of Jordan, the weather was so hot that she thought her feet would have burned for the heat that she felt." Surely my "Female Pilgrim" would have had a more mystical comment!

Then I began to wonder. Could Margery Kempe's pilgrimage possibly been known to the 17th- and 18th-century hymn writers, when her manuscript (the only copy extant) was then still lying unread and untranslated from its 15th-century handwriting in the files of the library of England's Butler-Bowden family? It seemed unlikely indeed—and there went my try at finding the identity of the Female Pilgrim.

Just as I was about to give up, I realized that there was another "female pilgrim," whose story, published in 1684 (almost 250 years after Margery's, and only a little over a century before the probable writing of the hymn itself) was much more likely to be familiar to the devout, even the rough pioneers of the American frontier camp meetings. Why had I not thought of her before?

The new candidate was (as you may have already guessed) Christiana, the wife of the Christian of *Pilgrim's Progress*. Though she was not the historical personage that Margery was, nevertheless Bunyan's allegory had captured the imagination of

Christians on two continents, and camp meeting attendants, as they faced their rugged life of danger and privation and hard labor, must have felt especially close to Christian and Christiana.

There are several parallels between Bunyan's story and the hymn which make their association seem plausible: the "darksome vale," the "waste so wide," the "unseen guide," the phrase "carried her out of sight," and the reference to the children's (if not her own) white clothing.⁷

When Christiana saw that her time had come . . . she called for her guide, Mr. Greatheart, and told him how matters were . . . Now the day drew on that Christiana must be gone. So the road was full of people to see her take her journey. But behold, all the banks beyond the river were full of horses

and chariots which were come down from above to accompany her to the city gate. So she came forth and entered the river with a beckon of farewell to those that followed her to the river-side. The last word that she was heard to say here was, "I come, Lord to be with thee and bless thee."

So her children and friends returned to their place for those that waited for Christiana had carried her out of sight. So she went and called, and entered at the gate with all the ceremonies of joy that her husband Christian had done before her. . . . At her departure her children wept, but Mr. Greatheart and Mr. Valiant played upon the well-tuned cymbal and harp, for joy.

Yes, this must be my mysterious female pilgrim! I am glad to see my sex presented in at least *one* hymn!

Notes

1. *The Providence Selection of Hymns, Supplementary to Dr. Watts, Embracing Various Subjects.* (Providence: Miller & Hutchens, 1820.)
2. *The Good Old Songs.* (Martin, TN: Cayce and Turner, c1913.)
3. *A New and Choice Selection of Psalms and Hymns and Spiritual Songs.* (Cincinnati: U. P. James, 1827.)
4. *Spiritual Folk Songs of Early America.* George Pullen Jackson. (New York: J. J. Augustin, Publisher, 1937. Reprinted by Dover Publications, Inc., 1964.), p. 208.
5. **Social and Campmeeting Songs of the Pious* (Baltimore, 53rd ed., 1835); **The Church Harp* (Dayton, 1888, revised ed.); **The Good Old Songs* (Thornton, Ark., 1913); **The Lute of Zion* (New York, 1853); **The Plymouth Collection* (New York, 1856); *Devotional Melodies* (Philadelphia, 1859); *The New Song* (Chorus only) (New York, 1875); *Hallowed Songs* (New York, 1866); *The Revivalists* (Troy, N.Y., 1872); *The Quiver* (Philadelphia, 1880). (*Includes 7th stanza.)
6. *The Book of Margery Kempe: A Modern Version.* W. Butler-Bowden. With an Introduction by R. W. Chambers. (New York, The Devin-Adair Company, 1944. See also *Memoirs of a Medieval Woman: The Life and Times of Margery Kempe.* Louise Collis. (New York: Thomas Y. Crowell Company, c1964), and *Margery Kempe: Genius and Mystic.* Katherine Cholmeley (London, Longmans, Green & Co., 1947.)
7. *The Pilgrim's Progress.* John Bunyan. (New York, Dodd Mead & Company, 1979 edition.) pp. 297-98.

* * *

Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.

From John Wesley's preface to *Sacred Melody*, 1761

A New Source for the Tune WARRENTON

Paul Hammond



Paul Hammond is Chairman of the Church Music Department at Ouachita Baptist University, Arkadelphia, Arkansas. He served as our Contributing Editor for Reviews of Hymn Based Music in 1983. His article "The Hymnody of the Second Great Awakening" appeared in our January 1978 issue.

When the *Baptist Hymnal* (1975) included the revival spiritual tune WARRENTON, a popular musical expression of the Second Great Awakening was restored to the repertoire of the contemporary church. This tune is best known from *The Southern Harmony* (1835) and *The Sacred Harp* (1844) as one setting for Robert Robinson's hymn "Come, Thou Fount of Every Blessing," written in 1758. WARRENTON, however, appeared as early as 1822 and was printed in various guises until at least 1868 in the northern United States. The history of this tune illustrates many of the developments that took place in 19th-century hymnody.

The tune in question first appeared as WARRENTON in *The Southern Harmony*.¹ (Example 1) It was included without revision in *The Sacred Harp* nine years later. In the Denson Revision of the *Original Sacred Harp*, the treble is ascribed to "Wm. Walker, 1935" and the bass and tenor parts to "J. Williams."² This is the only known reference to a composer, but owing to the earlier appearances of the tune in northern sources, it is unlikely that Williams is the tune's originator.

George Pullen Jackson classifies WARRENTON as a revival spiritual, further noting that it could be an early Methodist "dialogue hymn."³

The antiphonal nature of WARRENTON is obscured by the text "Come, thou fount, of every blessing." The chorus—"I am bound for the kingdom,/Will you go to glory with me?/Hallelujah, praise the Lord"—does not follow logically. This fact may be explained, however, by the consistent association of this chorus with every form of the WARRENTON tune. Jackson quotes the text most often employed by Northern compilers, "Whither goest thou, pilgrim stranger," which possesses the attributes of a dialogue hymn.

The earliest printing of WARRENTON with the text "Whither goest thou, pilgrim, stranger?" occurs in *The Christian Lyre* by Joshua Leavitt (1832). (Example 2) Leavitt's title for the tune is THE FEMALE PILGRIM, a reference to the "she" in the final stanza. The question-and-answer structure involving a narrator and the female pilgrim produces a true dialogue.⁴ (See page no. 144.)

The ballad-like text ends with the female pilgrim taking a pietistic "plunge" of faith and being immediately transported to heaven. With some modification, this text appears with the identical tune in other Northern sources under the additional names of THE PILGRIM and THE PILGRIM STRANGER. William J. Reynolds notes that the "female

Chorus

Come, thou fount of every blessing, Tune my heart to sing thy grace; } I am bound for the kingdom, Will you go to glory with me? Hallelujah, praise the Lord.
Streams of mercy never ceasing Call for songs of loudest praise. }

Example 1

212 THE FEMALE PILGRIM. 8. 7.

Whi-ther goest thou, pil-grim, stran-ger,
Know'st thou not 'tis full of dan-ger,

Wandering through this gloomy vale? } No! I'm
And will not thy cou-rage fail? }

bound for the kingdom; Will you go to glo-ry with me?

Hal-le-lu-jah! Praise ye the Lord.

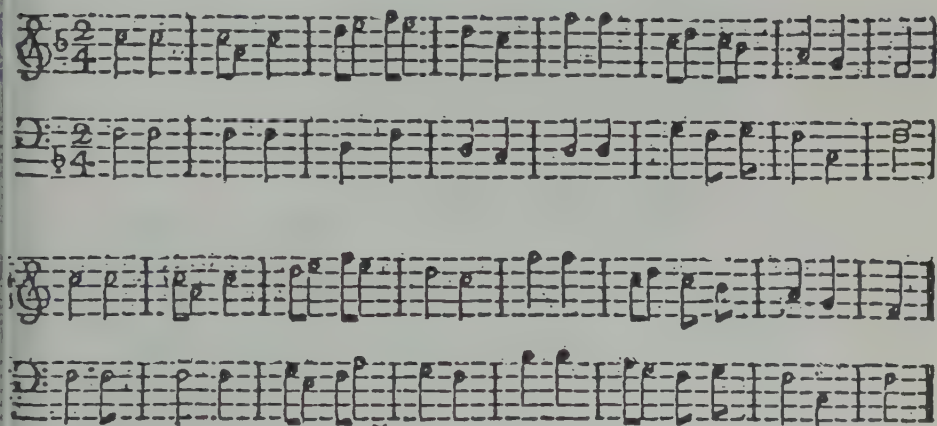
Example 2

pilgrim" text first appears in *The Baptist Songster, or Divine Songs* by R. Winchell in 1829.⁵ The Dictionary of American Hymnology project, however, subsequently recorded an earlier version in *The Providence Selection of Hymns* (1820).⁶ The earliest publication of the tune WARRENTON was in still another context.

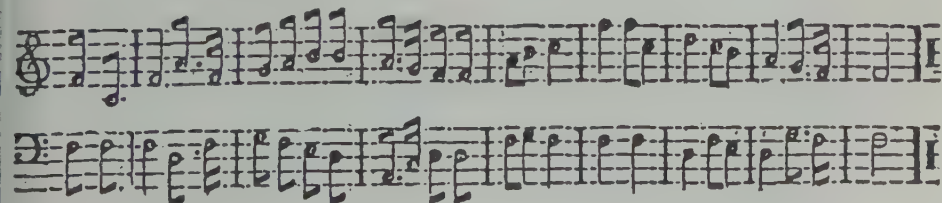
A small book printed in Boston in 1822 is the earliest source known for the tune WARRENTON. *The Young Convert's Pocket Companion* by C. C. Abbott, measuring 8 cm. by 15 cm.,

contains two- and three-part tunes adapted to specific texts, which are printed in separate sections of the book. Only one copy of this volume is listed in the *National Union Catalog* and in the OCLC computer network, and that book is the property of the American Antiquarian Society.⁷ Tune number 14 in the *Pocket Companion* is identical to both WARRENTON and FEMALE PILGRIM. (Examples 1-3) WARRENTON retains the passing tones in the third measure of the original, while FEMALE PILGRIM utilizes the dotted rhythms of the chorus.

No. 14.



No. 14 continued.



Example 3

The text which Abbott employs first appears in *Hymns and Spiritual Songs for the Use of Christians* (1812), according to the Dictionary of American Hymnology project.⁸ The following version is quoted from Abbott's *Pocket Companion*.⁹

Don't you see my Jesus coming?
 Don't you see him in yonder cloud?
 With ten thousand saints and angels!
 O how they do my Jesus crowd!

I am bound for the kingdom,
 Will you go to glory with me?
 Hallelujah, praise ye the Lord.

I'll arise and go and meet him,
 He'll embrace me in his arms;
 In the arms of my dear Saviour,
 O there are ten thousand charms!

Death shall not destroy my comfort;
 Christ shall guide me through the gloom;
 He'll send down some heavenly convoy
 To escort my spirit home.

There we'll spend our days in pleasure,
 Free from every pain and care;
 Come, O come, my blessed Savior,
 Fain my spirit would be there.

Many traits of both the text and tune point in the direction of an earlier existence in oral tradition: the repeated notes of the first two measures, the parody of the anonymous chorus "I will arise and go to Jesus," and the subsequent printings of the tune in southern tune books with a missing fourth degree. Furthermore, the bass part in the *Pocket Companion* appears to be the work of an amateur musician.

As the tune was used by various compilers in the northern United States, it took on the characteristics of the mid-19th century hymn tune. Two Boston publications were issued in 1842 in conjunction with evangelist Jacob Knapp's activity in that area. Reverend R. H. Neale compiled *Revival Hymns*, proclaiming that the hymns are "set to some of the most

popular Revival Tunes by H(artley) W. Day."¹⁰ This publication is a paper-bound quarterly and bears a picture of Reverend Knapp opposite the first hymn. The text employed is the original "Don't you see my Jesus coming?" Only the first three stanzas

resemble Abbott's version, however. The second offers an interesting variant: "I will arise and go and meet him, / And *embrace him* in my arms" (italics mine). Stanzas four through eight retain the theme of the saint's crossing into eternity, while stanza six appears to be a cross reference to the female pilgrim" text:¹¹

Jordan's stream shall not o'erflow me,
 While my Savior's by my side;
 Canaan, Canaan lies before me,
 Soon we'll cross the swelling tide.

See the happy spirits waiting
 On the banks beyond the stream,
 Sweet responses still repeating,
 Jesus, Jesus is their theme.

See they whisper! hark, they call me!
 Sister Spirit, come away!
 Lo! I come! earth can't contain me!
 Hail, ye realms of endless day.

Smiling angels now surround me,
Troops resplendent fill the skies,
Glory shining all around me,
While my towering spirit flies.

Jesus clad in dazzling splendor,
Now methinks appear in view,
Brethren, could you see my Jesus,
You would love and serve him too.

The second Boston collection of 1842, "dedicated to Elder Jacob Knapp," is *Revival Melodies or Songs of Zion*.¹² The back cover proclaims that 20-25,000 copies were sold "in a few months." Many editions of this book were issued, and the copy housed at the American Antiquarian Society contains all the hymns found in other editions. The text chosen by the compiler is the "female pilgrim" in a form identical to *The Christian Lyre*.

Both of these publications present the tune in three-part harmony, with

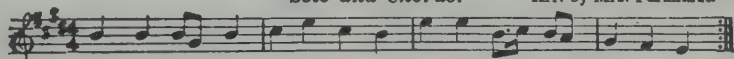
the melody in the upper voice—the standard format for revival hymnals around mid-century. *Revival Melodies* prints the tune in open score, but *Revival Hymns* pairs the soprano and alto on the treble clef. *Revival Hymns* also provides the only example found during this study of a variation of the chorus. An extension is accomplished by inserting an extra "O Hallelujah" at the end of the first phrase and then repeating the entire chorus. In contrast to the southern folk idiom, both of these three-part versions are evidence of the "correct" harmonic idiom of the Lowell Mason school.

WARRENTON next appears as THE PILGRIM in Reverend Jonathan Aldrich's collection *The Sacred Lyre* in 1858.¹³ With the single exception that the tune is printed in close score, Aldrich's setting is an exact duplication of that found in *Revival Melodies*.

370. Pilgrim Stranger. 8s & 7s.

Solo and Chorus.

Arr. by Mrs. Parkhurst.

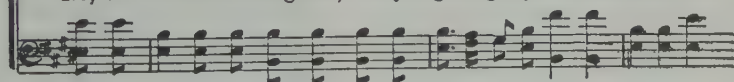


- 1 { Whith-er goest thou, pilgrim stranger, Wand'ring thro' this gloomy vale? }
Know'st thou not 'tis full of danger, And will not thy courage fail? }

Chorus.



No, I'm bound for the kingdom, Will you go to glory with me? Halle - lu-



jah! Praise ye the Lord!



- 2 Pilgrim, thou hast justly call'd me,
Passing through the waste so wide,
But no harm will e'er befall me
While I'm blest with such a guide.
3 Such a guide! no guide attends thee,
Hence for thee my fears arise;

If some guardian power befriend thee
'Tis unseen by mortal eyes.

4 Yes, unseen, but still believe me,
Such a guide my steps attends;
He'll in every strait relieve me,
He will guide me to the end.

5 Pilgrim, see that stream before thee,
Darkly winding through the vale;
Should its deadly waves roll o'er thee
Would not then thy courage fail?

6 No, that stream has nothing frightful
To its brink my steps I'll bend,
Thence to plunge 'twill be delightful
There my pilgrimage will end.

Example 4

The last source found to contain PILGRIM STRANGER was Joseph Hillman's large compilation *The Revivalist* (1868). Hillman provides an arrangement of the hymn for solo voice and chorus by "Mrs. Parkhurst."¹⁴ Because the soloist sings every stanza and the chorus answers "No, I'm bound for the kingdom," the true dialogue nature of the hymn is blurred. (Example 4) In addition, the final stanza is missing, thus both removing the feminine gender of the text and producing a more "genteel" conclusion. The tune is set in four-part cantional style for the first time. With this version, the revival spiritual WARRENTON may be said to have come full-circle from its origin in dialogue form. Originally, the dialogue would have occurred between the men and women of the

congregation, but in 1868, a revival singer, such a Phillip Phillips, became the narrator.

WARRENTON (FEMALE PILGRIM or THE PILGRIM) found popular acceptance in both the Northern urban revivals of the Second Great Awakening and in the Southern folk tradition of *The Southern Harmony* and *The Sacred Harp*. This dual existence was defined by the text with which the tune was associated. The Northern version primarily used the "female pilgrim" text, while the Southern version adhered to "Come, Thou Fount, of Every Blessing." The widespread diffusion and longevity of WARRENTON testify to its vigorous, singable character, and it is this quality which should stimulate the contemporary church to rediscover this treasure from the 19th century.

Notes

1. William Walker, *The Southern Harmony, and Musical Companion* (Philadelphia: E. W. Miller, 1854; rpt. Los Angeles: Pro Musicamericana, 1966), p. 94.
2. Hugh McGraw et al., *Original Sacred Harp. Denson Revision*. (Cullman, AL: Sacred Harp Publishing Co., 1971), p. 94.
3. George Pullen Jackson, *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin, Publisher, 1937; rpt. New York: Dover Publications, Inc., 1964), p. 208.
4. Joshua Leavitt, *The Christian Lyre* (New York: Jonathan Leavitt, 1832), p. 213.
5. William J. Reynolds, *Companion to the Baptist Hymnal* (Nashville: Broadman Press, 1976), pp. 54-55.
6. *The Providence Selection of Hymns* (Providence: Miller and Hutchens, 1820).
7. C. C. Abbott, *The Young Convert's Pocket Companion* (Boston: Printed by James Loring, 1822), pp. 19-20.
8. *Hymns and Spiritual Songs for the Use of Christians* (9th ed.; Philadelphia: Johnson and Warner, 1812).
9. Abbott, op. cit.
10. Rev. R. H. Neale, *Revival Hymns* (Boston: Hartley Wood, 1842).
11. Ibid., p. 23.
12. *Revival Melodies or Songs of Zion* (Boston: John Putnam, 1842), pp. 38-39.
13. Jonathan Aldrich, *The Sacred Lyre* (Boston: n. p., 1858), p. 127.
14. Joseph Hillman, *The Revivalist* (Troy, NY: Joseph Hillman, 1868), p. 183.

■ * *

Sing so as to make the world hear. The highest value of our singing after all has not been the mere gladness we have felt because of our salvation, but the joy of pouring out the praises of our God to those who have not known Him, or of arousing them by our singing to new thoughts and a new life.

And sing till your whole soul is lifted up to God, and then sing till you lift the eyes of those who know not God to Him who is the foundation of all our joy!

General William Booth

Charles Wesley and the German Hymns

John R. Tyson



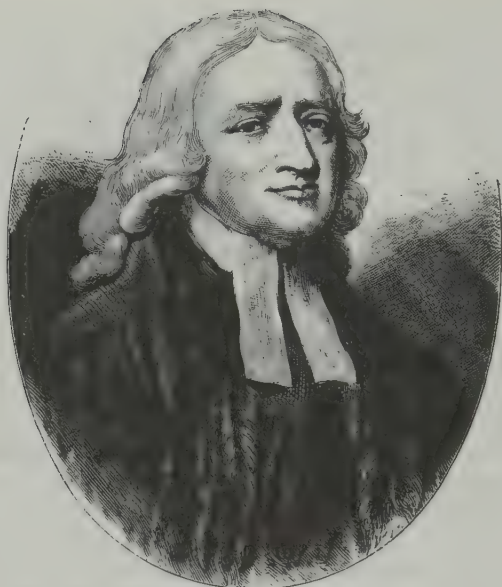
John R. Tyson is a professor of theology at Houghton (N.Y.) College and a United Methodist minister. He recently completed a Ph.D. dissertation at Drew University on "Charles Wesley's Theology of the Cross"; this project immersed him in Methodist hymnody and a study of Charles Wesley's manuscripts in the John Rylands Library, Manchester, England.

One of the recurring issues in Methodist hymnody has been the matter of the authorship of the Wesleyan hymns translated from German sources.¹ The traditional approach has been to assign all the translations from German (and other languages) to John Wesley, and to assume that Charles wrote most (if not all of) the original compositions.² And while there is much to commend this approach to us, recent evidence seems to point us beyond John to Charles Wesley for the authorship of at least a few of the Methodist hymns translated from German.

The translations were first published in the Methodist Hymnbooks of 1737-1744, though several of these same hymns were reissued in later editions. It is generally assumed that all 33 translations were composed during the Wesleys' Georgia mission.³ The occasion for their exposure to German hymnody came through the Wesleys' acquaintance with the Moravians during the Atlantic crossing. The hymns which were translated are easily traced to the pietistic Moravian *Gesangbuch*.⁴ Four of these translated German hymns appear in John Wesley's pocket diary (ca. May 1-Feb. 11, 1737), and three of those same hymns later also were published in his Charlestown Collec-

tion of 1737.⁵ Those three translations, it seems, were certainly made by John Wesley.

It remains an open question whether or not Charles Wesley could read German. His education at Westminster School and Oxford University prepared him in the classics and he was able to read Latin, Greek, Hebrew, and French easily; but there is no indication of German in his formal education. Charles' son, Samuel, remembered that his father did read German, but Charles' daughter doubted that he could.⁶ Thus, the record from Charles' closest circle of acquaintance is contradictory. His biographers have also been divided on the question of his ability to read German, and hence whether he could have made the translations in question. Thomas Jackson, apparently following the report of Charles' daughter, doubted that Charles Wesley read or wrote German.⁷ But Richard Watson, Charles' earliest biographer, asserted the opposite opinion.⁸ The weight of scholarly opinion gradually ascribed the translated hymns to John Wesley, so that by the time David Creamer published his standard *Methodist Hymnology* in 1848 there was virtually no dissenting voice. Creamer felt forced to conclude: "it is a well



John Wesley

known fact that John Wesley was conversant with the German language, while Charles was not."⁹ Creamer was certainly correct to conclude that John Wesley knew and used German, but the question as to Charles' facility needs to be reopened.

John Wesley commented on his role in making the translations of German hymns in his standard sermon #CVII, "On Knowing Christ After the Flesh." Paragraph eight of that sermon gives a brief history of John's involvement with those renditions:¹⁰

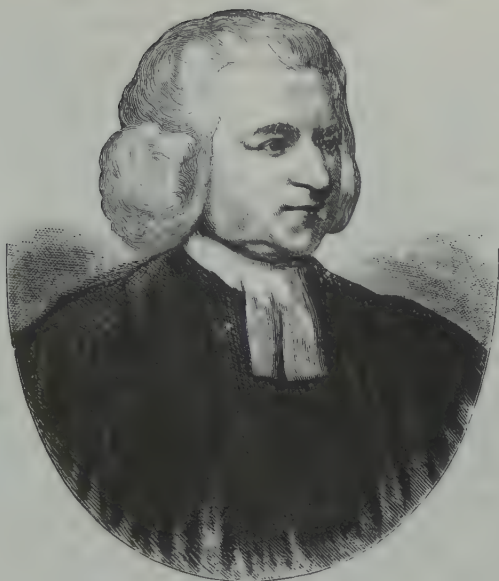
It was between fifty and sixty years ago that, by the gracious providence of God, my brother [Charles] and I in our voyage to America, became acquainted with (so called) Moravian Brethren; we quickly took knowledge of what spirit they were of. . . . We were not only contracted by much esteem but a strong affection, for them. Every day we conversed with them, and

consulted them on all occasions. I TRANSLATED MANY OF THEIR HYMNS, FOR THE USE OF OUR OWN CONGREGATIONS. Indeed, as I durst not implicitly follow any man, I did not take all that lay before me, but selected those which I judged to be most scriptural, and most suitable to sound experience.

David Creamer, and others, have looked to John's phrase "I translated many of their hymns," to secure the case for John Wesley's authorship of the hymns translated from German. As Creamer wrote:¹¹

And if Charles Wesley had had any part in translating the German hymns, John Wesley's candor, accuracy, and regard for the truth, would have prompted him to say so, and his language would have been 'my brother and I translated many of their hymns.'

But Frank Baker adds an important aside to this discussion by emphasizing—



C. Wesley

ing a different portion of the same passage from John's sermon. In the sentence preceeding the one applied by Creamer, John wrote: "Every day WE conversed with them . . ." ¹² Anticipating the suggestion that the Wesleys conversed with the Moravians in Latin, Baker points out: ¹³

the subject of Charles' conversations with Zinzendorf was a proposed visit to Germany, which he would hardly attempt without at least a smattering of German.

Charles' ability to use the German language seems to be further evidenced by his journal entry for Monday, February 20, 1738: "I began teaching Peter Bohler English." ¹⁴ Hence the question is, if John Wesley was the only Wesley who knew German, why is it that Charles is given the task of teaching the German-speaking Moravian, Peter Bohler, English? One might argue that the reason lay in Charles' greater ability

in Latin—assuming, of course, that Charles spoke no German and taught Bohler English through a third common language. But a more likely conclusion is that John and Charles both spoke German by the time they had returned to England from America in 1738. Charles may have, in fact, received the assignment of working with Bohler because he was better equipped with German than John was!

Charles' handwritten, manuscript hymnbooks also provide important insights on the identity of the author of the translations. Three of the hymns from the German are included in manuscript collections which are comprised of otherwise original Charles Wesley hymns. The first of these translations is entitled "O How Happy Am I Here." It is found in *Manuscript Clark*, written by a scribe and heavily edited in Charles' own hand. ¹⁵ The hymn was published in

the *Moral and Sacred Poems* of 1744.¹⁶ The same piece was also indexed by Charles' *Cheshunt College Manuscript*, but the pages which bore the hymn are torn out of the manuscript book.¹⁷ When "O Happy Am I Here" was published the manuscript title "From the German" was omitted, nor did it appear with the hymn in *The Poetical Works of John and Charles Wesley*, prepared by George Osborn.¹⁸ The omission of the original title is difficult to explain, but it does seem that the manuscript designation for this hymn upsets the popular opinion that John Wesley translated all the hymns "From the German."

The second of these German hymns carried in Charles' manuscript sources is "Melt Happy Soul in Jesus' Blood." It is also found in *Manuscript Clark*, and headed "Another From the German."¹⁹ This hymn was published in *Moral and Sacred Poems*, and once again without the original note regarding its source.²⁰ The language of the title, "Melt Happy Soul in Jesus' Blood," carries echoes of two of Charles' favorite poetic allusions: "melting" and "blood" of Christ.²¹ Neither of those terms was popular with his brother John. Baker goes so far as to say that "this blood and wounds' school of hymn-writing was far from popular with John Wesley, and it is strange that he was willing to include this example in his *Moral and Sacred Poems*."²² John avoided this imagery and language, just as he eschewed what he termed Charles' "Namby-pambical" or sentimental language. John also employed his editorial pen to Charles' hymns to "correct" these sort of allusions prior to publication.²³

The third German hymn which is found among Charles Wesley's manuscripts is entitled "A Morning Hymn," and its first line is "Jesus,

Thy Light Again We View." The hymn is found in Charles' *Manuscript Family* where it is number one in the collection.²⁴ The hymn was adapted from the Herrnhut Hymn Book and was first published by John Wesley in his *Hymns and Sacred Poems* of 1739.²⁵

There can be no facile solution given to this matter of the authorship of the Wesleys' translations from the Moravian *Gesangbuch*. It seems likely, following the traditional view, that most of the renditions were prepared by John Wesley while the brothers were in Georgia. The question, thus, becomes one of degree. Can it be said conclusively that John produced ALL of these translations? The evidence indicates otherwise. It seems likely that Charles Wesley could use German, and therefore, may have made a few translations of his own. It is clear that three of the hymns translated from German appear in among Charles' manuscript sources. Of those three, one is heavily edited in Charles' own hand. Was Charles editing his own work, or improving upon John's? Typically, Charles wrote hymns and John edited them; and the language of one of the hymns certainly would not have met with John's approval—let alone come from his pen!

A conclusive answer regarding the authorship of the Wesleyan renditions of the German hymns is not possible. But considering together the strong possibility that Charles Wesley read German, the appearance of three German translations among otherwise original Charles Wesley manuscript compositions, and the graphic terminology employed in some of these translations, one may find strong indication that Charles did translate some of the German hymns included in the Methodist collections.

Notes

1. C. D. Hardcastle, "Wesley's Translations of Hymns from the German," *Proceedings of the Wesley Historical Society*, Vol. I, (1898), pp. 47-49; Richard Green, "Wesley's Translations of Hymns from the German," *Ibid.*, pp. 49-52; E. M. Hodgson, "John or Charles Wesley," *Proceedings of the Wesley Historical Society*, Vol. XLI (1977), pp. 75-76.
2. Thomas Jackson, *A Life of Charles Wesley A.M.* (London: J. Mason, 1862); David Creamer, *Methodist Hymnology* (New York: Joseph Longking, 1848); George Osborn, *The Poetical Works of John and Charles Wesley*, 13 Vol. (London: Wesleyan-Methodist Conference, 1868-1872); John Julian, *A Dictionary of Hymnology* (London: John Murray, revised edition, 1915); John Telford, *The Methodist Hymn-book Illustrated*, (London: Charles Kelly, 1906).
3. Oliver Beckerlegge, "John Wesley's Translations of German Hymns," *London Quarterly and Holborn Review*, Vol. 175, (1940), p. 432.
4. John Louis Neulson, *John Wesley and the German Hymn*, (Clavery, England: Holbrook Press, 1977), gives a full discussion of the hymns and offers both the English and German texts in parallel columns in his Appendix A.
5. Richard Green, "Wesley's Translations of Hymns from the German," *Proceedings of the Wesley Historical Society*, Vol. I, (1897-1898), p. 47; cf. Jackson, *Life of Charles Wesley*, p. 456.
6. C. D. Hardcastle, "Wesley's Translations of Hymns from the German," *Proceedings of the Wesley Historical Society*, Vol. I, (1897-1898), p. 47; cf. Jackson, *Life of Charles Wesley*, p. 456.
7. Jackson, *Life of Charles Wesley*, p. 456.
8. David Creamer, *Methodist Hymnology* (New York: Joseph Longking, 1848), p. 28.
9. *Ibid.*, p. 21.
10. John Wesley, *Works*, VII, p. 293. [Emphasis added]
11. Creamer, *Methodist Hymnology*, p. 21.
12. John Wesley, *Works*, VII, p. 293. cf. Frank Baker, *The Representative Verse of Charles Wesley* (London: Epworth Press, 1962), p. 168.
13. Baker, *Representative Verse*, p. 168.
14. Thomas Jackson, ed., *The Journal of Charles Wesley* (London: John Mason, 1849), I, p. 82.
15. *Manuscript Clark*, Ms. #70 in Baker's nomenclature, in the Methodist Archives, John Rylands Library, Manchester, England, pp. 197-198. "Oh how happy am I here," is a free paraphrase of #762, "Wie Wohl ist mir, O Freund der seelen!" by Wolfgang Christoph Dessler, from *Das Gesang-Buch in HerrnHuth* (1737). Baker, *Representative Verse*, p. 168.
16. George Osborn, ed., *The Poetical Works of John and Charles Wesley*, 13 Vols. (London: The Wesleyan-Methodist Conference, 1868-1872, III, pp. 167-168.
17. *The Cheshunt College Manuscript*, Ms. #71 in Baker's nomenclature, in the Cheshunt College Collection, Westminster College, Cambridge, England, the hymn is listed on pages 196-197 which are now missing from the manuscript.
18. Osborn, *Poetical Works*, III, pp. 167-168.
19. Ms. Clark, p. 197-198. "Melt Happy Soul, in Jesus' Blood" is a loosely formed paraphrase of Christian Friedrich Richter's "Zeuch hin mein Geist, in Jesu blut und wunden," it is #753 in the same *Gesang-Buch*. Baker, *Representative Verse*, p. 170.
20. Osborn, *Poetical Works*, III, pp. 168-171.
21. "Blood" is one of Charles Wesley's favorite redemption words. It signifies Christ's death and its saving significance. The term appears over 846 times in hymns which were certainly written by Charles, beginning with the 1749 *Hymns and Sacred Poems* and running through the 1762 *Short Hymns on Select Passages of Scripture*. "Melted" was another one of Charles' favorite words. It was used to describe in experiential terms the moving effects of a particular event or inward awareness of God's grace. In this particular hymn "melted" describes the impact of the Holy Spirit upon human pride or arrogance. Cf. Charles' *Journal*, I, p. 80, 85, 134, 135, and so forth. Neither of these terms was used by John Wesley.
22. Baker, *Representative Verse*, p. 170.
23. J. E. Rattenbury, *Evangelical Doctrines of Charles Wesley's Hymns* (London: Epworth Press, 1941), pp. 21-25. Cf. George Vallins, *The Wesleys and the English Language* and also a forthcoming article by this author "Charles Wesley's Sentimental Language," in (British) *The Evangelical Quarterly*.
24. *Manuscript Family*, Ms. #74 in Baker's nomenclature, in the Methodist Archives, John Rylands Library, Manchester, England, pp. 1-2.
25. Osborn, *Poetical Works*, I, p. 159f. The hymn was rendered from Joachim Lange's "O Jesu, süßes licht," Cf. Neulsen, *John Wesley and the German Hymns*, pp. 136-139 for the full text in German and English.

Hymn Writing Text Available

Gracia Grindal, a HSA member who teaches English at Luther College (see her article elsewhere in this issue), has written a textbook for use in her courses in hymn writing. Entitled *Lessons in Hymnwriting*, it is available for \$2.00 from Professor Gracia Grindal, Luther College, Decorah, Iowa 52101.

Hymnody in the Rural German-American Community of the Upper Midwest

Philip V. Bohlman



Philip V. Bohlman holds master's and Ph.D. degrees from the University of Illinois at Urbana-Champaign. He has taught at MacMurray College and will serve as Visiting Assistant Professor of Music at the University of California, Berkeley, in the fall of 1984.

Ethnic Hymnody Series

German settlement in the Upper Midwest began in the late 1930s and quickly reflected the heterogeneous political and geographic character of mid-19th century Germany. The diverse German immigration to the Upper Midwest brought together in the same community or region settlers whose cultural differences were often greater than their similarities. By the end of the 19th century, however, the differences characterizing the early decades of immigration gave way to a more broadly based cultural unity that contained elements from both German and American cultures.

In similar fashion the music of German-Americans was shaped into new repertoires and was performed in the ethnic community in accordance with the new social organizations that had developed during the early years subsequent to immigration. Of those musical traditions influenced by both German and American cultures, hymnody—both congregational and that practiced in the home and for social activities elsewhere in the community—possessed the greatest ability to effect widespread change throughout the many traditions of German-American music, eliminating even many differences between sacred and secular music during the

second and third generations after settlement. In so doing, hymnody became a vital element in the transition from immigrant German to German-American musical traditions and served as a cornerstone that strengthened and standardized these traditions in the United States.¹

German-American Hymnody in the Upper Midwest during the Mid-19th Century

The standardization of German hymnody in the United States began already during the first generation after immigration. There were two primary motivations yielding reform: the first finding its impetus in Central Europe, the second in the United States. The first, moreover, grew more from liturgical and explicitly religious roots, whereas the second derived from the diverse musical activities of which hymnody was a part in the German-American community.

During the first 50 years of the 19th century there arose in Germany among confessionally oriented Lutheran groups a reaction against Enlightenment rationalism and its considerable influence on the Protestant churches of the German-speaking lands. Not only was the structure of Protestantism itself altered when

Friedrich Wilhelm II of Prussia proclaimed the union of Reformed and Lutheran Churches in 1817, but German hymnody had undergone considerable change since the formation of new Protestant traditions during the first century of the Reformation. The rhythmic singing style of the Reformation had largely lapsed into the setting of text with equal values, which were usually performed by the congregation in a slow, even lethargic manner.²

The religious leaders of German immigrant groups settling in the Midwest were imbued with the new spirit of religious and musical reform growing in Germany. Immediately after its formation, the Missouri Synod, the largest German Lutheran organization in the Midwest and the most common in the rural communities of the Upper Midwest,³ embraced the reform of hymnody and officially adopted the reform hymnbooks of Friedrich Layritz in 1849.⁴ The new versions of hymns included by the Missouri Synod in its early hymnbooks, thus, were relatively unknown to the German immigrants expected to sing them. Within a short period, nevertheless, the hymns became well-known in German settlements, in large part because evening practice sessions were established to teach the new musical style to the members of a congregation; consequently, the tradition was exemplary of an American form of German Lutheranism from its inception.

The gathering of immigrants with diverse backgrounds to form rural congregations and communities also necessitated a more unified hymn repertory. Often, the members of a new congregation had come from quite different areas of Germany and therefore were accustomed to dis-

similar practices of hymnody. It was not uncommon, for example, to find congregations with as many as five or six different hymnals during the initial years after formation.⁵ The contrasting practices of hymnody represented regional differences that stemmed from Germany. Similarly, when unity was achieved in the hymnody of a congregation or community, the breakdown of regional differences elsewhere in community life was encouraged. The new practices of hymnody were symbolic of the community as a unified assemblage of Germans in America, rather than as immigrants separated by distinctive regional cultures simply transplanted from Central Europe.

Rural German-American Hymnody: Style and Role in the Community

The new hymnody was put to many different uses in the rural German-American community. These may be interpreted as a continuum embracing many different aspects of community life. At one end, the continuum was anchored in the activities of the church. Hymns therein possessed primarily liturgical roles, although they might also be associated with other activities occasionally centered in the church. At its other end, the continuum included the use of hymns and hymnbooks in the more private setting of the home. The exact role of hymns in the home, of course, varied greatly, but even here there existed a degree of similarity determined by the wide dissemination of hymn anthologies for family use and including a core of hymns from the standardized repertories of German-American Protestantism.

Elsewhere on the continuum were roles for hymnody that reflected the combinations of religious and secular

Mehrstimmiges Choralbuch

Alt dem

Kirchengefangbuch für Evangelisch-Lutherische Gemeind

Ungeänderter Augsburgischer Confession.

Herausgegeben von Karl Brauer.



St. Louis, Mo.

CONCORDIA PUBLISHING HOUSE.

1906.

Example 1

life in the community. Because of the central importance of the ethnic church to the community, a large proportion of those activities that were not explicitly religious took place within the church's purview. The local singing society or *Gesangsverein*, for example, often consisted primarily of an ethnic church's members and utilized church facilities for rehearsal and performance. Accordingly, the same singing society incorporated a portion of hymns in its repertoires, often even subdividing its songbooks evenly between *geistlich* (sacred) and *weltlich* (secular) songs. The vigorous publishing endeavors of the largest German-American religious organizations also served as the primary sources for songbooks of all sorts in the rural community, thereby assuring the widespread dissemination of standardized versions of German-American hymns.

The hymnbooks and songbooks of

the German-American churches were themselves illustrative of the continuum of musical activity in the rural community, for most books were designed with attention to a particular performance situation. Several types of hymnbook and chorale book were specifically intended for use in the church. These were of a more technical nature and included specific directions for use within the liturgy. Such books were usually employed only by the music professionals of the church, assumed a high level of musical literacy from those using them, and generally appeared in a large and awkward format that symbolized their orientation to the practices of the church proper (see Example 1).

The home also had its own style of hymnbook which in many ways contrasted directly with the church hymnbook. A small, at times tiny, book, the *Gesangbuch* (its usual name)

Lieder-Perlen.

Eine Sammlung

von

Liedern geistlichen und gemischten Inhalts, theils in deutscher, theils in englischer Sprache,
nebst einer Anzahl Spiellieder, einz-, zwei- und dreistimmig gesetzt

für

unsere Schulen.

St. Louis, Mo.

CONCORDIA PUBLISHING HOUSE.

1905.

Example 2

could easily be carried from home to home by slipping it into a pocket. These books did not demand that the owner read music, but assumed instead that many melodies were familiar from oral tradition. Only rarely can a printed melody be found within the covers of such books (see Example 2).

Those songbooks intermediate along the continuum were compromises of the format and contents of the church and home hymnbooks. Their size was that of a chapbook, and they variously included texts without tunes, texts with melody only, and quite elaborate harmonizations. Probably because these books were used in such different ways, they are the most commonly retained by present residents in rural German-American communities as treasured volumes in their home libraries (see Example 3).

Hymnody and the Emergence of German-American Culture

The unified German-American culture symbolized by the reform of



Example 3

hymnody during the first generation of German immigration to the Midwest was observable throughout the rural community by the second generation and led to the disappearance of almost all regional and dialectal differences by the third generation. The individual thus possessed a German culture outlook that was characteristic of the broader relation of German ethnic groups among themselves within the United States.⁶

Various social organizations and activities at both the community and national level had engendered this transition in ethnic identity. First of all, Germans immigrating to many areas of the Upper Midwest settled in concentrated numbers, even though the same community comprised immigrants from many different areas of Germany. All were now dependent on the same merchants and patterns of trade in the community, as well as the political organization inherent in the rural settlement. Second, the German-American community brought about the predominance of a single dialect of German. During the first generation, many different dialects were spoken within the same community, and often *Hochdeutsch* (High German) was not heard at all. During the second generation, *Hochdeutsch* emerged as a lingua franca, that is the German dialect mutually understood by most community residents. It was because of the role of *Hochdeutsch* in organizations such as the church, where it was the dominant language, that it actually developed as a second language in the community. Third, most community cultural activity grew directly from the church and remained dependent on it well into the 20th century. The earliest education system was the parochial school,

in which German was the language of instruction.⁷ Even the literature entering many rural communities was published by the presses of the large German-American religious organizations, such as the Concordia Publishing House of the Missouri Synod.

Because of its myriad roles in the community, German-American hymnody was interwoven with virtually all of the community's organizations. Hymnody was a primary means of musical education in the parochial school, and songbooks designed for use in the school usually contained healthy sections devoted to hymnody. Hymns were often included in publications of a more general scope, much as short musical works often accompanied the periodical literature entering the homes of English-speaking Americans. Thus German-American hymnody was a reflection of the social organizations in a community which had developed because of the need to coexist with mainstream American society.

Hymnody and the Rural German-American Community in the 20th Century

German-American culture in rural areas of the Upper Midwest demonstrated considerable tenacity well into the present century. The major challenges to the culture came during the two World Wars, at which time pressures to abandon German-American culture activities arose both inside and outside the community. My studies in these communities during the late 1970s, however, revealed that evidence of German-American culture still survives and continues to lend an ethnic character to the rural community. Parochial schools, for example, remain common, even in

German is taught only as a second language, which is often the case.

I also observed considerable evidence of the historical impact of German-American hymnody during my recent field research. Although German hymns are sung in the church with relative infrequency, many have entered the oral tradition of a community. That oral tradition is bolstered by frequent recourse to the written tradition from which it is derived, for German-American hymnbooks remain in personal and church libraries as symbols of a community's ethnic history. I found, furthermore, that individuals with a fairly extensive repertory of German hymns usually own several types of German-American hymnbooks, even though they rarely refer directly to these when singing.

German-American hymnody exists today as a type of folk tradition largely dependent for its vitality on the strength of an interaction between oral and written traditions. Moreover, its roles within the community are essentially the same as those present in the continuum characteristic of the initial generations after immigration. Some German-American Protestant churches still include German hymns in their services, a few because they retain bilingual services, but most because the hymns are important as symbols of ethnic tradition. If this end of the contemporary continuum is purely a written tradition, the other end, namely the singing of hymns in the home, is now almost entirely oral. It is in the home, furthermore, that hymns now dominate as a type of folk music. Elsewhere in the community German-American hymnody draws from both oral and written traditions, depending on the specific use of hymns. In some areas there are even

specialists whose repertory comes straight from German-American hymnody. The specialist performs from this repertory for community events ranging from funerals to folk festivals.

Hymnody has been one of the stablest representatives of German-American culture in the rural community of the Upper Midwest. Its stability may be attributed to two factors intrinsic to its historical development in the New World. First, a specifically American style and repertory of German hymnody was established as soon as German immigrants to the Midwest began shaping their own culture, thereby distinguishing that culture immediately from European predecessors. Second, the basic roles of hymnody in the rural community have remained essentially the same for almost 150 years. Because of this stability other aspects of hymn tradition withstood pressures against them, allowing instead of disappearance the more gradual change of repertory and giving rise to an oral tradition that has outlived the replacement of German with English hymnbooks. Together, these two factors have yielded a tradition of ethnic hymnody with both tenacity and the ability to change. Accordingly, hymnody reflects and fully participates in the diverse ways in which the rural German-American community in the Upper Midwest continues to maintain the vitality of many ethnic traditions.

Notes

1. The classic study of the transition from immigrant to ethnic culture is Robert B. Klymasz, "From Immigrant to Ethnic Folklore: A Canadian View of Process and Transition," *Journal of the Folklore Institute*, X, 3 (Dec., 1973), pp. 131-9.
2. Carl Schalk, *The Roots of Hymnody in the Lutheran Church—Missouri Synod* (St. Louis: Concordia Publishing House, 1965), p. 25. This style of sing-

- ing, considered together with the various attempts to reform it, manifests characteristics akin to Nicholas Temperley's description of "the old way of singing," a phenomenon he attributes to diverse styles of Protestant hymnody. See Temperley's "The Old Way of Singing: Its Origins and Development," *Journal of the American Musicological Society*, XXIV, 3 (Fall, 1981), pp. 511-44.
3. Heinz Kloss, *Atlas der deutschen Siedlungen in USA* (Marburg: N. G. Elwert Verlag, 1974), plates H1, I1, L3, and M2.
 4. Schalk, *op. cit.*, p. 26. Layritz's collection was published in four volumes as *Kern des deutschen Kirchengesangs* (Nördlingen: C. H. Beck'sche Buchhandlung, 1844-1855).

5. Schalk, *op. cit.*, p. 13.

6. For a more detailed study of the social structure inherent in German-American communities see Philip V. Bohlman, "'Viele Einwanderer aus dem alten Welt': German-American Rural Community Structure in Wisconsin," *Midwestern Journal of Language and Folklore*, VII, 1 (Spring, 1982), pp. 8-33.

The extreme conservatism marking the retention of German in Lutheran parochial schools is fully discussed in John E. Hofman, "The Language Transitions in Some Lutheran Denominations," in *Readings in the Sociology of Language*, ed. by Joshua A. Fishman (The Hague: Mouton, 1968), pp. 621-3.

The Hymn Society's Collection in the Library of New York's Union Theological Seminary

Anastasia Van Burkalow



Anastasia Van Burkalow has served on the HSA's Executive Committee, as chairman of the Hymn Origins Committee (from about 1960-1976), and most recently as Secretary. In 1983 she was recognized as a Fellow of the Hymn Society of America. Dr. Van Burkalow is retired from the faculty of Hunter College, the City University of New York.

During the first decade of the Hymn Society's existence there occurred two events that together contributed significantly to its growth in those early years and that continue to be of value to its members today. The first of these was a bequest of an extensive hymnological collection; and the second was an invitation from New York's Union Theological Seminary to deposit that collection in its library.

The initiator of this train of events was Augustus Sherman Newman, one of the five persons who founded the Hymn Society of America in 1922. Although Mr. Newman earned his living as a business man, he had had extensive training in music, which was his life-long avocation. With this

background he was able to serve as a church organist, and in connection with that work he became deeply interested in hymns. This led to his accumulation of a considerable library of hymnic materials, gathered in both the United States and Europe over a period of more than half a century. When he died in 1928 at the age of 80 he willed these materials to the Hymn Society. This Newman Collection, as it was called, included not only hymnals, both current and old ones, and many early tunebooks, but also many pamphlets, letters, original manuscripts of both hymn texts and tunes, and other hymnic memorabilia—several thousand items in all.

What could the infant Hymn Society, just six years old and with no

permanent home, do with a collection of this sort? The solution was provided by William Walker Rockwell. Dr. Rockwell was one of the Society's earliest members and long an active one, one of his outstanding contributions being to draw up plans for the Society's possible participation in the revision of Julian's *Dictionary of Hymnology*. This particular effort never materialized, but it was eventually transformed into one of the Society's most important projects, the preparation of the *Dictionary of American Hymnology*, which in part has just recently been published. For our present purposes, however, Dr. Rockwell's significance arises from his having been the librarian of Union Theological Seminary at the time the Society acquired the Newman Collection. It was he, therefore, who arranged for the Seminary's offer to house the collection, and a special room was provided for it. There the books were maintained as a special collection of the Seminary's library, and the unbound materials were, at Dr. Rockwell's suggestion, organized and catalogued as the beginning of the Hymn Society's archives, the work being done by Ruth E. Messenger. Dr. Messenger, an historian and hymnologist, continued as the Society's Archivist until 1952, when she became busied with editorial work on *The Hymn*, publication of which had begun in 1949. The room housing the library and archives served the Society also as its first home, and some of its early meetings were held there.

In recognition of Dr. Rockwell's assistance in these matters he was named Librarian of the Hymn Society of America, a post he held for the rest of his life and which was not re-filled after his death in 1958. He was honored also by being named a

Fellow of the Society in 1942, the first person to receive this recognition.

As the Society's library and archival collections became known, many other members and friends added books, pamphlets, manuscripts, letters, photographs, and other items of hymnic interest. The largest individual contributions, other than that of Mr. Newman, came from the estates of two other early members, John Barnes Pratt and Reginald McCall.

Mr. Pratt was president of a family publishing firm, A. S. Barnes and Co., which had for many decades published hymnals, and he himself had served as compiler and editor of some of these. He was one of the eleven charter members of the Hymn Society elected during its first year, and he served as its treasurer from 1925 to 1938. From his heirs the Society received his hymnal collection, which included a number of hymnals published by his own firm, from the middle of the 19th century on.

Dr. McCall, an organist, composer, and author, was the Society's fourth president (1931-32), its first Executive Secretary (1942 until his death in 1954), and the first and long-time chairman of its Hymn Festival Committee. In that latter capacity he did a great deal to encourage the wide use of hymn festivals as a medium of hymnic education. Because he was a widely known organist, having been president of the old National Association of Organists, he was able to arrange for the organists' magazine, *The Diapason*, to publish a monthly news column about the Hymn Society's activities and purposes, and from 1936 until his death he was responsible for that column, writing it himself most of the time and arranging for others to do so when he traveled. At his death the Society

received his collection of books on hymnology and a McAll Memorial Fund of \$1000, provided by his estate and gifts from friends, and this fund was used to purchase additional books for the Society's collection.

Thus through the effort of these devoted early members, the Hymn Society of America acquired a library and archives. The latter were removed from Union Seminary in 1959, when the Society established an office in the nearby Interchurch Center, and they have now been moved two more times, as the Society has moved its national headquarters, first to Springfield, Ohio, and more recently to Fort Worth, Texas. The library, however—the Newman, Pratt, and McAll collections and lesser contributions from other sources, has remained at the Seminary. While Union's School of Sacred Music existed (1928-1973) these books and the Seminary's own hymnological materials were kept together in a separate room of the library. When that school was discontinued, however, all of the hymnological volumes were incorporated in the Seminary's general library collection. The Hymn Society's books are therefore no longer shelved separately, but they are still identified on the cards of the shelf list.

Having thus established the origin of this Hymn Society library collection and why it is housed at Union Seminary, we must now turn to its contents.

In the library's shelf list approximately 900 volumes are identified as belonging to the Hymn Society collection. Roughly two thirds of these are psalters and tunebooks and hymnals of various kinds, and more than 100 more are song collections, some entirely sacred and some containing both sacred and secular materials.

Nearly 50 more volumes contain hymn texts and other religious poetry. The remaining books deal with the history of hymns, hymn stories, hymnal handbooks, biographies of hymn writers, music theory and history, and other miscellaneous materials. The categories most heavily represented are: evangelistic, revival, and gospel hymn collections (162); denominational hymnals (144); psalters and tunebooks (115); and Sunday School hymnals (104). The 19th century dominates the collection, providing two thirds of the evangelistic, revival, and gospel collections, 70 per cent of the denominational hymnals, three quarters of the psalters and tunebooks, and two thirds of the Sunday School hymnals. In the Union library all books dated earlier than 1861 are classed as "rare," and about a third of the Hymn Society's books are included in this category—roughly eighty per cent of its psalters and tunebooks, a third of its denominational hymnals, and ten per cent of its Sunday School hymnals.

For members of the Hymn Society, this collection obviously contains much of interest. Its significance for them, however, lies in more than its own contents. It is important to remember that the Seminary's own hymnological collection, in which ours is included, is a very large one, to which new additions are constantly being made; and because of the presence of our collection, members of the Society may obtain free reading privileges in the Seminary library for an entire semester at a time. Those who do plan to visit New York City and make use of this privilege should if possible obtain a letter from the national office of the Hymn Society identifying them as members. For access to the rare books, however,

and as noted above that includes a good many of the Hymn Society's holdings, it is necessary to write ahead asking for this privilege and providing a letter of reference. And finally, it is advisable, especially in the summer and during the mid-winter intersession in January, to write or call in advance to find out the days and hours when the library is open.

In summary, then, members of the Hymn Society owe much to Augustus Herman Newman, whose bequest makes up the major part of our library collection, and to William Walker Rockwell, who arranged for it to be housed at Union Theological

Seminary. That gave our young Society its first home base, which contributed significantly to its early development; and it makes it possible for us today to have free reading privileges in the Seminary's fine library. To Union Seminary, therefore, we owe a double thank-you. And I want to add my own personal gratitude for the help I was given in the preparation of this article. The library's Director, Richard D. Spoor, graciously answered my first questions and referred me to Seth Kasten, the Reference Librarian, who was most helpful in providing me with additional information and giving me access to the library's shelf list.

Corrections

Please make the following corrections in your April issue:

On page 100 strike through the three paragraphs before the heading "Language." These paragraphs duplicate material of Jaroslov Vajda on pages 101 and 102. Our apologies to both Roger Revell and Jaroslav Vajda.

On page 98 please substitute the following permission statement for Richard Wilbur's "A Stable Lamp Is Lighted."

From *Advice to a Prophet and Other Poems*, copyright ©1961 by Richard Wilbur. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

The New Hymn's Origin

Fred Pratt Green's "How Good it Is to Praise and Prayer" was commissioned in 1982 by Donald S. Traser, then a member of St. Andrew's United Methodist Church of Richmond, Virginia for the dedication of their new church facilities. Working according to his usual procedure, Dr. Green produced a first draft and then two other drafts of the hymn text for comments and suggestions. The third draft was accepted in July 1982 and in 1983 Carl Schalk was commissioned to compose the tune and setting,

appropriately named ST. ANDREW'S, RICHMOND. Both the author and composer's biographical sketches have appeared in *The Hymn*. On April 1, 1984 this new hymn was sung at the dedication of the new church buildings of St. Andrew's United Methodist Church.

For permission to reprint this text, write Hope Publishing Company, Carol Stream, IL 60187. For permission to reprint this tune, write Carl Schalk, Concordia Teachers College, Oak Forest, IL 60452

O Worship the King, All-Glorious Above

(An Interpretation)

O worship the King, all-glorious above.
O gratefully sing his pow'r and his love;
Our shield and defender, the Ancient of Days,
Pavilioned in splendor, and girded with praise.

O tell of his might; O sing of his grace,
Whose robe is the light, whose canopy space;
His chariots of wrath the deep thunder-clouds form,
And dark is his path on the wings of the storm.

The earth with its store of wonders untold,
Almighty, your pow'r has founded of old;
Established it fast by a changeless decree,
And round it has cast, like a mantle, the sea.

Your bountiful care what tongue can recite?
It breathes in the air, it shines in the light,
It streams from the hills, it descends to the plain,
And sweetly distills in the dew and the rain.

Frail children of dust, and feeble as frail,
In you do we trust, nor find you to fail;
Your mercies, how tender, how firm to the end,
Our maker, defender, redeemer, and friend.

Robert Grant, 1779-1838, alt.

Robert Grant's hymn "O Worship the King" is an adaptation of William Kethe's setting of Psalm 104 which appeared in the Anglo-Genevan Psalter of 1561. Like a number of other hymns, it presents a paradoxical picture of God who is seen as both transcendent and immanent. The God of creation—"who looks on the earth and it trembles, who touches the mountains and they smoke" (Ps. 104:32) is also known to Christians in the human, suffering, loving Christ.

The two faces of God were also familiar to the ancient Hebrews, as succinctly expressed in Isaiah 57:15:

For thus says the high and lofty

One who inhabits eternity, whose name is Holy: "I dwell in the high and holy place, and also with him who is of a contrite and humble spirit, to revive the spirit of the humble, and to revive the heart of the contrite.

The psalm itself is mostly transcendent—a glorious and multi-faceted view of the Creator God who ordered and sustains the cosmos. The caring God is also suggested (vs. 14-23) in the narrative of One who provides for the needs of all creatures. But it is Robert Grant himself who, in the words of his hymn, emphasizes God's revelation of love and providence to human beings, the crowning jewel

of God's creation.

In stanzas one through three, the hymn is mostly about the God who is the Ground of All Being, Maker of heaven and earth. The paradox of transcendence/immanence is found in the two phrases "O gratefully sing his power and his love" and "O tell of his might, O sing of his grace." The God who cares for creation is the message of stanza four. Stanza five expresses our human responses of thanksgiving, trust and praise for the mercies of God extended to us.

It is possible that in our series of hymn interpretations we have overemphasized the conceptual, theological content of the hymnal. A hymn is also poetry, and Robert Grant was associated with those early 19th century Romanticists who cared deeply about the beauty and expressiveness of words, of rhyme and meter. He knew that part of the meaning of a poem is in its *sound*. A hymn like this

is best *read aloud*, with strong voice and clear diction.

As you do so, contemplate the visual-verbal images—"Pavilioned in splendor and girded with praise," "Whose robe is the light, whose canopy space," "His chariots of wrath the deep thunder-clouds form," "And round it has cast, like a mantle, the sea." Enjoy the multiple "s" and "z" sounds of stanza four, along with the reminder of Professor Higgins and Eliza Doolittle in the rhyming of "plain and "rain"! Contrast the characterization of humanity as "Frail children of dust, and feeble as frail" with the names of God which move in dramatic progression from transcendence to immanence, "Our maker, defender, redeemer, and friend."

Many hymnals do not include Grant's final stanza. It is a moving expression of pure, humble adoration.

O measureless Might, ineffable love,
While angels delight to hymn you above,
The humbler creation, though feeble their lays,
With true adoration shall sing to your praise.

Donald P. Hustad
Editorial Advisory Board
of *The Hymn*,
quarterly of the
Hymn Society of America.

permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations.)

Letters

Biblical Imagery

To the Editor:

The October issue of *The Hymn*, devoted to "The Language of Hymns," largely overlooks what I consider to be the most important issue related to sexist language in our hymns. That is, what relationship does all this have to the original usage which "male-oriented" language had in our ultimate source, the inspired Scriptures themselves?

I call attention to an article by HSA member Donald P. Hustad entitled, "New Lyrics for the Language of Worship," in the October, 1983 issue of *Eternity Magazine*. Dr. Hustad provides some carefully thought-out points, from which I would like to quote the following:

(Referring to the works of the Revised Standard Version Bible Committee's efforts to use more inclusive language), evangelicals will not go along with any semantic tampering that changes a translation into a culturally manipulated paraphrase, and, in the process, weakens the concept of the personal nature of God.

... We might also remind our churchmen that they do not share the attributes of deity in any unique way simply because God chooses to be known as a father! But, concerning the words of worship, including our hymns, we should continue to cherish and use the time-honored images of God in the Bible—father, kind, lord, master.

... Our worship principles and practices, like those of all Christian ministry, should be both prophetic and pastoral. We are prophetic in the use of language when we are faithful to biblical truth, including that which is wrapped up in the

metaphoric words that attempt to reveal the numinous, ineffable God. We are pastoral when we make certain changes in established modes of expression—changes that are not in conflict with scripture—because doing so will make worship more meaningful, and contribute to the unity of the body of Christ.

In an editorial entitled "The God of the NCC Lectionary Is Not the God of the Bible", Ben Patterson, pastor of the Irvine (Cal.) Presbyterian Church, emphasizes that when we distort God, we distort ourselves. (*Christianity Today*, Feb. 3, 1984). He perceptively notes:

The real question is not whether the Bible is sexist, but whether Jesus was sexist. He is Lord and Savior. Our Lord and Savior has revealed God decisively and definitively as Father, not Father and Mother.

It is time that those seeking to change both our Bible and our hymns give serious consideration to the harm they are doing to our basic theological beliefs!

William E. McDonald
Baptist Bible College
Clarks Summit, PA

Lining Out & Psalm Singing

To the Editor:

May I comment briefly on two articles from the January issue which touch upon my interests?

Terry E. Miller gave a vivid description of Gaelic psalm singing, which agrees closely with my own impressions gained in Skye last summer in a

our organized by the Sonneck Society. In discussing survivals of lined hymnody in Scotland and Appalachia, Professor Miller makes a good general case for his theory that they represent "marginal survival" of a practice that was originally centered in England and Lowland Scotland. But he fails to distinguish between lining out and the heterophonic congregational singing that goes with it. Lining out clearly derives from the Westminster Assembly of Divines. It has been found only in communities that can trace their worshiping traditions to that body. Though Miller thinks it "unlikely . . . that the . . . divines simply invented" it, and suggests that they "more likely recommended an already-existing practice", no evidence of any such practice before 1645 has, to my knowledge, come to light. The Divines had a clear motive in imposing lining out, or they wished to introduce new and more literal translations of the metrical psalms at a time when many country congregations were illiterate. (How else could it be done?) And they were in a position to enforce their edict. Thus, as far as lining out is concerned, Miller's theory of the marginal survival of an English practice is quite consistent with the historical evidence.

Heterophonic singing itself, however, is both older and more widespread, as I tried to show in my article, "The Old Way of Singing" (cited by Miller). In this case one may indeed doubt that it was an English invention of 1645. A doctoral student of mine, Sandra Moore, is making a wider-ranging study of the practice, taking in German and Scandinavian as well as Celtic and Anglo-Saxon communities, and she may well establish much earlier origins for the style, going far back into the Middle

Ages.

Robin A. Leaver's discovery of manuscript additions to a Bodleian copy of the 1697 *Select Psalms and Hymns for the Use of . . . St. James's Westminster* gives most valuable evidence of the practice of psalm singing at a fashionable London church. In describing its predecessor of 1688, however, he has unfortunately confused it with another book published in the same year,¹ which is an edition of the Old Version with tunes. This book, not the St. Martin's selection, has a dedication and a long and informative preface, both signed "T.M.," the latter discussing unaccompanied psalm singing from the parish clerk's point of view. Edith Schnapper assumed that T.M. was Thomas Mace, but she, too, was mistaken. He can be positively identified as Thomas Mathew, from the records of the Stationers' Company.² There is no reason to connect either Mace or Mathew with St. Martin-in-the-Fields or with St. James, Westminster. The most likely musical compiler of the St. Martin's book cited by Mr. Leaver is the organist at the church, Robert King, although the selection of psalms may well be the work of the Vicar, Thomas Tenison.

Some further light is thrown on the practices at St. James's by an entry in the vestry minutes in 1708. The Rector moves (presumably not all in one breath)

that Whereas there was as yet no settled provision made by an Order of this Parish for a Certain Person to be Constantly attending at the Desk at all the Dayley prayers in this Church to Assist in the Publick Services by makeing the Responses after the Minister and whereas the Sextons and Chancellkeepers who have hitherto taken it upon themselves find this Constant Atten-

dance to(o) greate an Addition to their other duty Especially since the sitting (i.e., setting) up of the early and Later Prayers with the Singing of a Psalm at each of those Services for which a subscription was proposed at first but did not Continue

And whereas it is neither decent in it Selfe, nor Satisfactory to the Inhabitants that the Desk shoud at any time be without A person in it to do the Offices above mentioned for these Considerations . . . that there might be a Standing Order oblidging the Sextons and Chancell keeper in their turns so to attend all the daily prayers of the Church that one of them or a proper Substitutar may be alwayes in the Desk—to do the usuall Office of A Clarke their and that an Allowance be made them for this.³

The resolution carried, and a fee of £5 per annum was allowed to each functionary.

Evidently the additional daily prayers instituted between 1697 and 1704, and reflected in the manuscript notes discovered by Mr. Leaver, placed a burden on the staff of the church, not least because a metrical psalm was sung at each prayer meeting. To me it seems apparent that the singing at these minor services was still unaccompanied, and done in the Old Way. No extra provision for organ playing is mentioned, and the

organist's fee of £20 would normally cover only the two Sunday services and a few great festivals and fast days. Moreover the minute quoted above suggests that the psalm singing was a substantial part of the "usual office of a clerk" to be performed by the "person at the desk." This would hardly have been the case if the singing had been accompanied on the organ.

So we find the old and new ways continuing side by side in the same church. This would not be the last time such a compromise was made in the long history of the establishment of regular singing in English-speaking churches.

Nicholas Temperley
University of Illinois
at Urbana-Champaign

Notes

1. *The Whole Booke of Psalmes, As They Are Now Sung in the Churches*. London: R. Everingham for the Company of Stationers, 1688. (The St. Martin's book was published by R. Everingham for Ric(hard) Chiswell, not for the Company of Stationers.)
2. On 1 August 1687, the Court of the Company, granted "an Application of One Thomas Mathew for leave to print 2000 of this Companies Coppy of the Psalmes of David in English meter with musically notes after the manner of the french" (i.e., with all verses underlaid), at a charge of 2d. per book (London, Stationer's Hall, Court Book F, fol.87r). On 5 February 1688(9) Mathew paid the Company £113s. 4d. for the sale of 200 copies (English Stock Receipt Book); no further receipts appear.
3. Westminster Public Library, MS. D1758, entry for 6 April 1708.

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Hymns in Periodical Literature

Jack L. Ralston



Jack L. Ralston is Music Librarian and Associate Professor of Music at CBN University, Virginia Beach. His "A Bibliography of Currently Available Early American Tunebook Reprints" appeared in our October 1982 issue.

Keithan, Mary Nelson. "Reflections on an Anniversary." *Choristers Guild Letters* 35 (March 1984): 145-147.

A brief but well-written article which is subtitled, "Twelve things choir directors can learn from Martin Luther about using music in the church." Practical applications from Luther's own teachings.

Smith, J. A. "The Ancient Synagogue, The Early Church, and Singing." *Music & Letters* 65 (January 1984): 1-16.

A heavily documented survey of the use and non-use of congregational song in the time of Christ and the rise of the early church. The Jewish backgrounds and historical evidence from the Talmuds and Mishnah are contrasted with the traditions which have been associated with the period. This is an important contribution to research on the origins of congregational song.

Hustad, Donald P. "New Lyrics for the Language of Worship." *Eternity* 34 (October 1984): 31-32, 49-50.

This is an important article treating the two major areas of contemporary hymnic language which are receiving much discussion today—Thee/You, addressing God, and the matter of sexist language. The impact of

Vatican II and the modern language versions of the Bible are evaluated. Congregations are often confused and hurt when the old familiar hymns are altered and "updated." Dr. Hustad presents his arguments lucidly and with conviction. Reprints of this article deserve to be widely distributed to inform and educate the clergy and laity in liturgical and non-liturgical churches alike.

Osterhout, Paul L. "Andrew Wright: Northampton Music Printer." *American Music* 1 (Winter 1983): 5-26.

Andrew Wright (ca. 1778-1850) is not as well known as Isaiah Thomas or some of his contemporaries, but, as Professor Osterhout points out, he made a valuable contribution to the sacred music of his time. The article includes a valuable and highly interesting Notes and the List of Wright's imprints, with location symbols. There is also a map showing the location of 10 of Wright's composer/compiler in relation to Northampton—all within a 100 mile radius.

Mahaffey, Robert L. "Hymnody on AGO Choirmaster Exam." *The American Organist* 18 (May 1984): 48-49.

The Choirmaster Examinations will include questions on the subject

of hymnody for the first time in 1984! According to the article there will be a weighting of 15% for this section Six periods or areas are to be available for questions: Music of the early church, The Lutheran Chorale, Psalmody, English hymnody, American hymnody, and Contemporary hymnody. Several reference tools are suggested for study including: *The Oxford Companion to Music, A Survey of Christian Hymnody* (W. J. Reynolds); and, *The Hymnal 1940 Companion*, 3rd ed., 1956. One might wish to add to the list but this is a beginning and a hopeful sign that this important area is considered important to require questions of choirmasters and organist-choirmasters.

Lock, William. "Zwingli Was the Reformation's Most Gifted Musician, (But he banished music from the church)." *Christianity Today* 28 (February 3, 1984): 22.

Professor Lock points out a most curious and interesting paradox in the life and ministry of Ulrich Zwingli. In his examination of Scripture, Zwingli was not able to support the concept of congregational song in public worship, but he was a gifted singer and composer. The article closes with a series of questions which cause one to examine one's own concepts and practices in worship.

David W. Music. "Music in Southern Baptist Evangelism." *Baptist History and Heritage* 19 (January 1984):36-45.

The work of William E. Penn (1832-1895), compiler of *Harvest Bells* (three volumes, 1882-1887) seems to be the launching point of Baptist evangelistic hymnody. The success of Penn's efforts provided an impetus for the musical activities of the Home

Mission Board between 1910 and 1929. The article concludes with an overview of the uses of music in modern times although not necessarily related to hymnody or congregational song.

Stapleton, Janice Harke. "Hymn of the Month (June, July, 1984)." *Moravian Music Journal* 29 (Spring 1984): 11.

Continuing in the series, two additional hymns from the *Moravian Hymnal* are examined and discussed. The hymns: "God Reveals His Presence" #8 and "Jesus, Priceless Treasure" #365. These brief notes are of interest beyond the denominational origin of the periodical.

Hugh T. McElrath. "Turning Points in the Story of Baptist Church Music." *Baptist History and Heritage* 19 (January 1984):4-16.

Professor McElrath in this all-too-brief article documents those events, movements, and publications which he feels indicate landmarks in the musical life of Baptist churches, particularly Southern Baptists in the U. S. The key personalities and key events are closely packed into a small space but they make for interesting reading.

Harry L. Eskew. "Southern Baptist Contributions to Hymnody." *Baptist History and Heritage* 19 (January 1984):27-35.

The Editor of *The Hymn* presents a bibliographical tour through the history of Southern Baptist hymnals, mentioning some of the earlier composer/compiler whose hymns and hymn tunes are retained in the 1975 *Baptist Hymnal*. There is, at the close of Dr. Eskew's "Endnotes," a list of "Southern Baptist Contributors to *Baptist Hymnal*," 1956 and 1975 editions.

Four Executive Committee Members to be Elected



Scotty W. Gray

At the Annual Meeting of the Hymn Society of America on July 24 at Elmhurst College four members of the Executive Committee are to be elected.

Two of the four who are presently serving on the Executive Committee are Robert Batastini, nominated for President-Elect (July 1984-June 1986), and Sue Mitchell Wallace, nominated for re-election as Chairman of Promotion (July 1984-June 1986).

The other two nominees who are not currently on the Executive Committee are Scotty Gray, nominated to be Secretary-Treasurer (July 1984-June 1986), and Nancy Metzger, nominated to be Member-at-Large (July 1984-June 1986). The following biographical sketches will introduce these two new nominees to our membership.

Scotty W. Gray is a professor of church music at Southwestern Baptist Theological Seminary, Fort Worth, Texas. A native of Lytle, Texas, he is a graduate of Baylor University (B.M.) and of Southwestern Seminary (M.C.M. & D.M.A.). He also pursued graduate studies at Southern Baptist Theological Seminary and the University of Texas. During two sabbatical leaves he studied at Stuttgart and Mannheim, Germany. His



Nancy Metzger

M.C.M. thesis is entitled "The Use of 'Ein' feste Burg ist unser Gott' as a Cantus Firmus." He has served as a minister of music of Baptist churches in Texas and also at Kaiserslautern, Germany. His articles include "Hymns and the Doctrine of Salvation" in the *Southwestern Journal of Theology* 20, 2 (spring 1978) and "Psalms in the Maurice Frost Collection at Southwestern Seminary" (with Phillip Sims) in *The Hymn* 30, 2 (April 1979). In 1960 he married June Burris. The Grays have two daughters.

Nancy Metzger is Associate Professor of Music at Warner Pacific College, Portland, Oregon, where she teaches hymnology, accompanying, and music history. She is also a teaching affiliate in organ and harpsichord at Portland State University, and the Associate Director/Organist at First Congregational Church in downtown Portland. She studied organ at Syracuse University, the University of Oregon and the North German Organ Academy, and received a master's degree in music history from California State University, Sacramento, in 1978. Mrs. Metzger has served as a workshop leader for various denominational groups and AGO chapters on the west coast.

A New Hymn

How Good it is in Praise and Prayer

Fred Pratt Green, 1982


ST. ANDREW'S, RICHMOND
Carl Schalk, 1983

1. How good it is in praise and
2. What if two thousand years di-
3. As An-drew ven-tured far and
4. Then let us take the wid - - - est

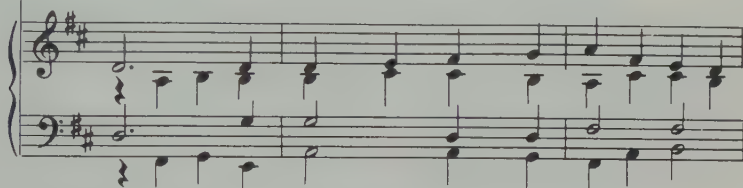

prayer,
vide
wide
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To find in Christ a
Our world from that which
For love of him who
Of what Christ wants his

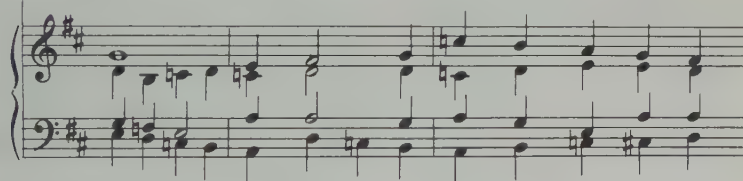

faith to share, A life in Christ to
cru - ci - fied The Man from Gal - i -
lived and died For all our hu - man
church to do, And heed his great com -



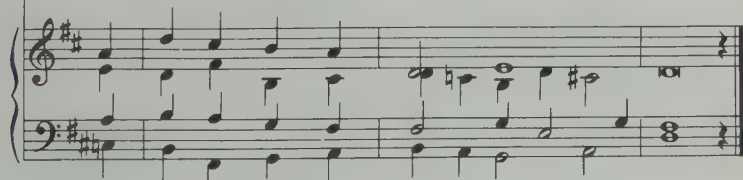
live; To claim, in an - swer to his
lee? The call that came to An - drew
race; May we, with like de - vo - tion
mand; Yet nev - er, to our shame, ig-

call, Re - sourc - es pro-mised to us all,
then, And changed the lives of fish-er-men,
prove Our faith in that re-deem-ing love
nore His need - y at our own backdoor,

That he a - lone can give.
Now reach - es you and me.
Which nev - er lim - its grace.
The task at our right hand.



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Hymnic News

New Hymn for Pope John Paul's Visit to Canada

Hugh D. McKellar

(Hugh McKellar is a teacher, church musician, and hymnologist in Toronto.)

Wherever Pope John Paul II goes in English-speaking Canada during his September 1984 visit, he may expect to hear "The Lord Jesus Christ Is Our Shepherd," the hymn whose words and gently haunting tune were commissioned by the nation's bishops from the Rev. Stephen Somerville of Midland, Ontario, well known to Canada's Catholics as a liturgical editor and composer. Designed for singing while people receive communion at the papal masses, the hymn's stanzas acclaim Christ as Shepherd, Beacon, Teacher, Healer, Neighbour, Unifier, and Lord of all history. It virtually compels reverent, reflective singing—which it is worthy to receive in Canadian churches of all denominations long after the Pope's departure.

Historical Marker for Compiler of *The Sacred Harp*

A historical marker will be unveiled on October 27, 1984 on the

Courthouse Square in Hamilton, Georgia, the town where *Sacred Harp* co-compiler B. F. White lived. The guest speaker for this event will be William J. Reynolds, a professor of church music at Southwestern Baptist Theological Seminary. The ceremony will take place from 10:00 a.m. until noon. The public is invited. Those wishing to make contributions for this historical marker may send them to Hugh McGraw, P.O. Box 185, Bremen, GA 30110.

Brief News Notes

Those wishing to gain a preliminary idea of the hymn contents of *The Hymnal 1982* of the Episcopal Church can consult *Hymnal Studies Two: Introducing the Hymnal 1982*. This 80-page book contains a listing of all first lines of the new hymnal, together with reference to material found in *The Hymnal 1940* and all its supplements, and a complete liturgical guide to the contents. It is available for \$4.50 from the Church Hymnal Corporation, 800 Second Avenue, New York NY 10017.

A new directory of *Names and Addresses of All Sacred Harp Singers throughout the United States of America* (including many phone numbers as well) is available for \$2.00 from Hugh McGraw, P.O. Box 185, Bremen, GA 30110.

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Music for Fall Festivals and the Seasons of Advent and Christmas

Reviewed by Larry K. Ball, Minister of Music, First Presbyterian Church, Orange, California.

Edited by Barbara Dobesh, Organist and Director of Music, First Congregational United Church of Christ, Billings, Montana.

Laudation. Dale Wood. SATB, unison treble choir, congregation, organ, with optional brass quartet, timpani, and handbells (3 or 5 octaves). Sacred Music Press, S-340, 1984.

Dale Wood has here masterfully juxtaposed portions of Psalms 92 and 93 with the ancient Latin hymn, translated by J. M. Neale, "Christ Is Made the Sure Foundation," set to Wood's hymn-tune, EDEN CHURCH. The opening section of the anthem is musically sturdy and majestic, with a delightful 6/8 section given to the

women—or better yet, the "cookie-munchers." The next section combines both this treble melody with that of EDEN CHURCH, sung by the men of the choir. The melody and spirit of the opening section of the anthem reappears, and leads to the choir/congregation setting of the 4-stanza hymn, "Christ Is Made the Sure Foundation," to EDEN CHURCH. The composer offers numerous suggestions to vary the accompaniment. A sterling new "Wood-work," and a truly fine anthem. (Sacred Music

Press grants permission to duplicate the last page for congregational use.)

God Is Here. Austin C. Lovelace. SATB, congregation, organ, and brass quartet. Oxford University Press, 1984. Choral and organ score, 94.010; Trumpets I and II, 94.010-711, and Trombones I and II, 94.010-712.

Lovelace has set a fine F. Pratt Green text to Cyril Taylor's ABBOT'S LEIGH tune. Bernard Braley comments, "the hymn Fred (Pratt Green) wrote has already proved to be useful elsewhere. Almost immediately it was sung at the Service of Dedication of a new building for the First Presbyterian Church in Austin, Texas. Subsequently, the hymn has appeared in *Partners in Praise*, *More Hymns for Today*, and *Songs of Thanks and Praise*. . . ." The Lovelace anthem setting, to this text commissioned by the University United Methodist Church of Austin, Texas, in honor of Russell and Suzanne Schulz-Widmar, is sturdy and well-crafted. Stanzas 2 and 4 include congregation. Neither choral or brass parts present any technical difficulties. A fine arrangement and addition to a choir's repertoire.

Christians, Sing Out with Exultation. S. Drummond Wolff. SATB and organ. Concordia Publishing House 98-2594.

Set to the strong Bourgeois tune, RENDEZ A DIEU, Wolff treats both text and tune with fidelity. The 18th century hymn by Benedict Pictet addresses the birth of Christ in mystic language in stanza one. The men begin stanza two canonically, while the nativity unfolds textually. A brief modulation and a slower tempo introduce the final stanza, with all of humankind and heaven joined to laud the Savior's birth. Fittingly, the

final "Amen" is a unison choral line—perhaps representing the sound of all creation praising God with one voice.

Hymn Descants for Handbells. Set (Advent/Christmas). Arr. Douglas B. Wagner. Beckenhorst Press, Inc. HB9 1980.

Set HB9 is one of four (HB10, 11, and 12). All hymn tunes in the collection were selected for "their adaptability to the handbell idiom, as well as their common use in most major denominational hymnals," explains Wagner. Furthermore, "each descant is set in the key in which the tune most commonly appears. . . . Harmonies or the structure of each tune has not been altered."

In a time when many clergy and laity are concerned about the fervor of congregational singing, church musicians have the opportunity to encourage more zestful singing through the aural variety handbells offer. Tunes in this collection includes PICARDY, STUTTGART, VENI EMMANUEL, ANTIOCH, CHRISTMAS, THE FIRST NOWELL, GLORIA, IN DULCI JUBILO, MENDELSSOHN, and STILLE NACHT. Each of the other sets also contains ten settings of familiar tunes. All recommended.

Trumpet Descants for Christmas Hymns. Arr. David Sampson. Concordia Publishing House. Score and parts, 97.5780.

Trumpet descants (in both B-flat and C) on nine traditional carols (GLORIA; MENDELSSOHN; ANTIOCH; LOBT GOTT, IHR CHRISTEN; IN DULCI JUBILO; ADESTE FIDELIS; STILLE NACHT; THE FIRST NOWELL) offer variety and contrast to the familiar trappings of the Yuletide season. Sampson's arrangements offer variety and contrast to the familiar, and musically

capable young trumpeters will be able to achieve successful results.

A Song Was Heard At Christmas. Twelve New Christmas Carols, with words by Timothy Dudley-Smith. SATB. Hope Publishing Co., A 553, 1983.

The tunes in this collection are by numerous composers; however, all of the hymns are written by Timothy Dudley-Smith, a Bishop of the Church of England and suffragan bishop of Thetford, in the Diocese of Norwich. He has been writing hymn texts for over 20 years, and much of this collection comes from his "core" of verse greetings written for his family's Christmas cards. Theoretically, due to their diversity, they could form the foundation of a carol service. (One of the hymns, "Chill of the Nightfall," is available in two anthem settings; one, by Hal Hopson, from Hope Publishing [SAB], and one by Robert Kircher, arr. Dick Bolks, from Lillenas Publishing Co. [SATB].)

2 Galliard Carols for Christmas. Various composers/sources. STAB, various accompaniments. Stainer and Bell, Ltd.; Galaxy Music Corporation, W. S. distributor, 1981.

A useful collection of carols by composers of many musical eras. Most of the arrangements are set to allow maximum flexibility. They may be sung with keyboard or guitar, by solo voices or groups in nearly any vocal combination. Many have optional instrumental parts, vocal descants, and choral backgrounds for solos. The arrangers, June Tillman and Allen Percival, suggest the addition of instruments to vocal lines, and encourage the use of percussion instruments, which will emphasize the dance origins of the carols.

We Gather Together. John Ness Beck. SATB, congregation and keyboard. Beckenhorst Press, BP 1044.

More than a decade ago, John Ness Beck revived and popularized anthems containing—and usually concluding with—hymn settings of familiar hymns for choir and congregation. In this anthem, Beck juxtaposes original music, to a text adapted from Joel 2:23-37, with the Thanksgiving favorite hymn, "We Gather Together" (KREMSER) set for congregation and choir, with a soprano/alto descant included.

From Heaven Above to Earth I Come. Paul Thomas, Editor. SATB, congregation, soloists, organ and instruments. Concordia Publishing House 97.5759, 1983.

A chorale cantata based on fourteen stanzas of the hymn which Martin Luther originally wrote for his family's Christmas celebration. Concordia's Edward Klammer suggests: "This work will find its most appropriate 'home' in a Christmas Eve service in which Part I (stanzas 1-7, The Angel's Message) is sung before the sermon, and Part II (stanzas 8-14, Our Response) after the sermon." He also suggests that the cantata might be the "centerpiece" in a choral vesper or concert situation. Vocal and instrumental flexibility is carefully built into the work. Choral, organ and instrumental settings are by composers ranging from the Renaissance to the present, and the work communicates a solid textual and musical message.

* * *

A Christmas Madrigal Dinner at the Home of Charles Wesley. Script by Janet Peltz, Music arrangement by James McKelvy, Production book by Janet Peltz, James McKelvy, Carol Beyler, Sally Kowalczyk and Hal Simmons, 1981. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61820.

As an instructor in hymnology, an occasional lecturer on the hymns of John and Charles Wesley, and the director of a madrigal group for 23 years, I awaited the arrival of this publication with keen interest—though my first reaction to its announcement had been, Madrigals and Charles Wesley? What have I missed, all these years?"

Alas, my high anticipation of something unique and exciting fell to earth with a thud. I find this program very disappointing indeed. Almost every aspect of it is unsatisfactory, from my point of view.

True, the typography is clear, spacious, and moderately free from printer's and engraver's errors. In proportion to the length of the script (14 brief pages), the Production Book is astonishingly and perhaps unnecessarily detailed (43 pages). The rental fee (\$120 for the entire package) more nearly reflects the length of the Production Book than that of the script, but includes three pamphlets of music, totaling 27 numbers (four of them alternates).

The script is acceptable (though there are errors of fact, noted below), but the plot is minimal, the action is static, and the large number of singers brought onto the stage will certainly strain the capacity of the average church social-hall stage.

The musical arrangements are a curious mixture; many, although marked "arranged by," are not appreciably different from the stan-

dard versions in hymnals (examples: "Joy to the World"), while several of the more ambitious arrangements are too demanding for the average church choir or carol group (examples: "Deck the Halls," and "We Wish You a Merry Christmas," each in 7/8 time, and the descant on "Angels We Have Heard on High," with a high tessitura climaxing on high B-flat). The harmonizations evidence occasional parallels and unisons which appear to be out of the style (example: "While Shepherds Watched"). A few others are somewhat in the spirit of the madrigals: "Deck the Halls," "Lo, How a Rose e'er Blooming," "Angels We Have Heard on High." The others are chorale. There are a number of good old carols, giving an antique flavor: "Gloucestershire Wassail," "The Boar's Head," "Masters in this Hall," "God Rest You Merry," "This Ender Night," and "A Virgin most Pure" (which John Wesley introduces to the dinner guests by the awkward question "Do we all know 'A Virgin Unspotted'?")

Indeed, the program could well be entitled "A Christmas Carol Dinner . . ." This would remove the suspicion that the authors wanted to ride the coattails of the currently popular Old English musical dinners. But even carol singing may have been infrequent in households like the Wesleys'. The Preface to the *Oxford Book of Carols* (p. xv) says Christmas carols did not recover after the Puritan regime ended. The new carols were "mere eating songs about pork and pudding." The only two notable 18th century additions to the Christmas hymnody were Tate's "While Shepherds Watched Their Flocks by Night" and Wesley's "Hark! the Herald Angels Sing." Meanwhile, "the old carol wa-

ignored by the formal and prosaic world of the 18th century, and was slowly losing ground among the poor, though there is evidence of its continuance in many parts of England." Not until 1822 did the first modern collection of carols appear.

As for madrigals, it is certainly probable that John Wesley, at least, could not have wanted to attend a madrigal party anywhere. He heartily disliked polyphonic music, and took any opportunity to express that dislike, calling it "an intolerable insult on common sense" to allow the parts to sing different words at the same time. He insisted that the words be heard—neither too often repeated nor obscured by the counterpoint. This opinion was undergirded in his strong essay on "The Power of Music." He grieves that "This astonishing jargon has found a place even in the worship of God."

Erik Routley tells us in *The Musical Wesleys* (pp. 34-35) what kind of music John and Charles were hearing in 1750: "The music which came normally to the composers who furnished the tunes for the early evangelical hymn books was the music of the opera house and the concert room, the music of solo and chorus, melody and bass, aria and continuo . . ." And again on page 51 Routley describes the Restoration. He writes, music-making "Swung . . . away from the home and village to the city and court. The characteristic music of the 18th century is not the reel, the village dance-tune or the chamber music of house or church; it is opera, orchestral music and oratorio . . . The human voice . . . used not for the song with lute accompaniment, but for the formal aria. The vocal chorus is not the quartet or quintet of the madrigal, but the choir of *The Messiah*."

Thus, whether a Christmas dinner at the home of Charles Wesley provided madrigals or carols, it likely would not present an historically correct picture of what might have been sung in the Wesley home in 1750.

Ellen Jane Porter
Dayton, Ohio

English Congregational Hymns in the Eighteenth Century by Madeline F. Marshall and Janet Todd, 1982. The University Press of Kentucky, 800 South Lime, Lexington, KY 40506. 181p. including notes and index. \$15.50.

Hymnologists, musicians, and theologians have often written about hymns and hymn writers, but seldom have hymns been treated by literary critics. In this volume Madeline Marshall and Janet Todd, both professors of English at universities in the USA, set forth the results of their study of the contribution of Isaac Watts, Charles Wesley, John Newton and William Cowper. The hymns are critically analyzed, and the authors conclude that "only the British literary age, with its understanding of public verse, common truth, and the utility of poetry, could have invented the English hymn." An astonishing claim, when one thinks of it.

Each writer had his own style and pattern, each his own theological outlook, and each his own particular message. In the case of Watts it was "traditional imagery" that was emphasized. Strong evangelical fervour was the main characteristic of the hymns of Charles Wesley. The "prophetic vision" of John Newton and his dominantly Calvinist leanings seemed to "suit Olney." Cowper's masterful handling of the poetic idiom and his "successful integration of figure and message"

received unadulterated praise. The authors found that the different "historical circumstances" under which the four worked influenced their writing, and forced each to develop a style to suit his own scene.

One senses an admirable ease and self-assurance in the authors' prose, but their vocabulary and diction, probably quite acceptable to literary scholars, now and then boils over, splashing vague substantives and attributives that will leave the vast majority of readers bewildered. In the chapter on Wesley I stumbled upon this: "Although the hymns were hardly confessional stream of consciousness, which the didactic-exemplary purpose prevents, they nevertheless depended for their success on their convincing reproduction of strong feeling." What will one make out of those introductory clauses? On the same page I encountered another example: "The powerful feelings of the Methodist hymns appear to be scattershot fired into a diverse crowd in contrast to Watts's silver bullet." Someone is bound to think of the Lone Ranger; and what good will that do? Obscure effusions cause me to wonder to what extent writers will succeed when they repeatedly obfuscate the reader.

The hymn studies constitute the best part of the six chapters, but I was surprised by what the abundant selection did not contain. For example, I looked in vain for one of Watts's psalm paraphrases. "When I Survey the Wondrous Cross" was there, of course, but I found no mention of "My God, the Spring of All My Joys," "My God, How Endless Is Thy Love," or "I Sing the Almighty Power of God," three outstanding representatives that might have been written in the 20th century. Wesley's "Jesus, Lover of My Soul" had a rough

passage, but the authors knew what they were doing: that hymn has been much over-rated. However, I am sure that "brusque" is too severe a word to describe the prayer in stanza 4. There was not even a nod toward "O Thou Who Camest from Above," one of the five best hymns Wesley ever wrote. "Amazing Grace" headed the list for Newton, "clarifying once and for all the importance of grace." Undoubtedly the verses to elevate the importance of grace, but I fail to see in them any clarification of its importance. Much praise was given to Newton's hymns, "good and bad, demonstrate that—good hymns are good and particularly demanding poetry—entailing the perfect coming together of natural-seeming expression, precise image, and useful lesson, suitable for congregational song." Yet our hymnals are not filled with Newton's. Cowper was exalted as "the master craftsman." Certainly his workmanship is much superior to Watts's. Wesley, and Newton, but his hymns are so affected by his varying mental state that, though they are wondrous poetry, they do not accelerate trust in and devotion to God. I agree wholly with Gilbert Thomas who referred to Cowper's hymns as "poems of personal doubt and conflict, rather than songs of faith and assurance." We must face it: Cowper was ill, ill in body and in soul. Marshall and Todd give insufficient attention to that fact. "Winter Has a Joy for Me," the final selection under Cowper, was acclaimed by them as the poet's "most successful mingling of poetry and hymn." True in a literary sense perhaps; but in a liturgical sense the poem is not a hymn at all. Neither is it to be found in any hymnal I have opened.

In the first chapter I felt a concern about where these essays would lead

me, for the authors at once undertook to demolish the affirmation that hymns were "sung praise." No logical reason was offered: the statement was just dismissed as "inaccurate." The authors could not have known that Augustine was the first to declare that hymns are "songs of praise unto God." In a joust with him one cannot expect to remain long on one's mount. Then I learned that the "predominant characteristic of hymns" was "their impersonality." As if this were not enough, I discovered next that hymns could be "viewed—as religious entertainment."

I squirmed under this assault. Evidently the authors' approach had been dictated by the acceptance of the hymn solely as a literary phenomenon. Of course, hymns are, and ought to be, poetry; but they are not only poetry. They are also music, that is, music as a song is music. Besides, and most important of all, they are a vehicle of worship. These three aspects must be held in balance.

Therefore, as long as one views this study as a piece of literary criticism, and does not ask of it more than it purports to give, one may find it to be the best of its kind.

Stanley L. Osborne
Oshawa, Ontario
Canada

Jahrbuch für Liturgik und Hymnologie, vol. 23 (1980). Ed. Konrad Ameln, Christhard Mahrenholz, Alexander Völker. Kassel: Johannes Stauda Verlag. ISBN 3-7982-0152-8. xvi and 236p.

The *Jahrbuch für Liturgik und Hymnologie* (JbLH), annual publication of the Internationale Arbeitsgemeinschaft für Hymnologie, offers the

usual combination of liturgical and hymnological studies, supported by an extensive international bibliography of recent publications in both areas. Almost as significant as the articles, however, is the commemorative notice concerning the death of Christhard Mahrenholz.

Mahrenholz was one of the three founding editors of the JbLH, and his death occurs in the twenty-fifth year since the first volume was published. Mahrenholz's death helps mark the passing of that generation of scholars and church musicians who led the struggle for the new church music in the 1930s, bridged the historical chasm caused by the Nazi era, and thus ensured the final fruits of liturgical and musical renewal after World War II. Mahrenholz was a principal influence on the *Evangelisches Kirchengesangbuch*, used today throughout Germany; wrote monumental reference works on organ construction; authored and edited a long list of musicological works; and contributed heavily to the *Handbuch der deutschen evangelischen Kirchenmusik*.

The major articles in this volume include a comparison of Eastern Orthodox and Western liturgies (by Karl Christian Felmy), notes on worship in our secular culture (by Hans-Christoph Schmidt-Lauber), a study of hymn practices in the late medieval period (by Johannes Janota), and a very helpful discussion of the source attributions in hymnals (by the renowned Swiss hymnologist, Markus Jenny).

Schmidt-Lauber confirms widely known facts about declining church attendance and piety in Europe—(and America!). Studies show that current congregations tend to be much smaller, but also more intense in their spirituality.

One may agree with Schmidt-Lauber that the secular person still needs answers concerning the meaning of life and will respond to the power of symbol and ritual. It is hard to conclude with him, however, that European society will now respond more readily to occasional services (marriages, funerals, etc.) and the "miracle" of the Lord's Supper than it did previously to the liturgy of the church.

Johannes Janota's article presents exhaustive detail from Wilhelm Crecelius's 1875 edition of the "Crailsheimer Schulordnung." The collection, dated around 1480, offers a glimpse into actual hymn practice in a relatively small town's Latin school. Instruction on singing psalms, *de tempore* hymn listings, complete hymn texts, and instructions on congregational singing add to our understanding of popular hymn singing on the eve of the Reformation.

All hymnbook editors must read Markus Jenny's penetrating article on the problems associated with melody and text source information provided in virtually all modern hymnals. After reviewing the history of source attributions, Jenny draws on his experience with the new edition of the Swiss Reformed hymnal (*Gesangbuch der evangelisch-reformierten Kirchen der deutschsprachigen Schweiz*, revised 1976) to note problems which face hymnal editors.

Out of Jenny's long list of problems, two deserve very close attention. Jenny's call for accuracy and thorough scholarship is well-grounded. He seriously challenges the propriety of author attributions in those infamous cases of extensive text revisions to suit editorial or denominational fancies. Furthermore, the serious misunderstandings generated by inaccurate dating are illustrated by

the case of "Freu dich sehr." Even Fischer and Tuempel's standard source for 17th century German hymns dates it at 1620. That date is generally accepted, but Zahn's index (No. 6543) has correctly given the original date of 1613. Correct dating places the hymn *before* the outbreak of the Thirty Years War and prevents false interpretations which associate the hymn with that catastrophe.

Among the smaller contributions in this volume, hymnologists will note a study of Paul Gerhardt's hymns in several recent German hymnals. The author (Hans-Bernhard Schönborn) presents pages of statistics to support his assertion that deleting stanzas changes the character of hymns. The frequent omissions from Gerhardt's "O Sacred Head, Now Wounded" in some books transform it from a passion chorale to a funeral hymn.

Especially interesting is the report by Waldtraut Ingeborg Sauer-Gepfert on planning for a new German Protestant hymnal to replace the *Evangelisches Kirchengesangbuch* (EKG) of 1951. Requirements for a truly modern ecumenical hymnal are detailed. In addition to the continuing struggle to publish a book both unified for all Germany and separately edited for each state church, there is a call for more serious cooperation between theologians, musicologists, and literature scholars. That is a point which Americans might also take to heart!

Walter Lipphardt, the eminent scholar of medieval hymnody, reviews the multi-volume index to *Analecta hymnica medii aevi*. While welcoming some improvements over the numbering system used by the original editors, Lipphardt itemizes so many instances of error, inconsistent references, and confusing

orthography that it seems reasonable to hope for a revision of these index volumes.

The concluding bibliography is notable particularly for the lack of North American entries. I repeat my earlier challenge (my review of the 1979 JbLH in an earlier issue of this journal) to some enterprising hymnologist to fill that gap.

Victor Gebauer
Concordia College,
St. Paul, Minnesota

Liturgische Spiel—Geistlicher Gesang. Das wissenschaftliche Werk von Dr. phil., Dr. theol. h. c. Walther Lipphardt by Friederike Kiedl. In: *Archiv für Liturgiewissenschaft*, 24 Jahrgang, 1982, Heft 3, pages 317-364; also available separately from Verlag Friedrich Pustet, Regensburg, Germany.

Bibliographies are essential research tools and without them the would-be researcher is all-at-sea in uncharted waters. The English-speaking world of hymnology and hymnody is notably short on bibliographical resources when compared with what is available, and planned, in German-speaking countries. This particular bibliography—a model of its kind—is devoted to detailing the scientific work of the German Catholic hymnologist, Walther Lipphardt, who died in 1981. It was compiled by Friederike Kiedl, under the direction of Professor Philipp Harnoncourt—who contributes a biographical introduction—for the Institut für Liturgiewissenschaft, Christliche Kunst und Hymnologie der Karl-Franzens-Universität, Graz, Austria. After two brief sections on publications on the life and work of Walther Lipphardt, his publications are listed

in a basic chronological order: 409 numbered items, which include books, articles, reviews, editions, dictionary articles, and a number of broadcast talks which are held on tape in the archive of Hessian Radio. Also included are some 78 reviews and discussions of Walther Lipphardt's work, and the whole bibliography is supplied with a most useful subject index. Walther Lipphardt was clearly one of the leading hymnological scholars of the 20th century (he wrote the article with Markus Jenny on Hymnology for *Musik in Geschichte und Gegenwart*, Vol. 16, Cols, 762-770). His monumental editions of passion plays, his exhaustive study of early hymn books published in Frankfurt, his contribution as one of the leading editors of *Das deutsche Kirchenlied*, his facsimile editions of important early Catholic hymn books, etc., etc., mark him out as a hymnologist of distinction. Therefore to have his detailed record of his output is of immense value, for it is in its own right an important hymnological bibliography—as well as a fitting tribute to a great man.

Robin A. Leaver
Latimer House
Oxford, England

Herren Lever, 1978. Gummessons, Stockholm, Sweden.

Index över den kristna församlingssången i Sverige by Inger Selander, 1979. Sampsalm, Älvsjö, Sweden. Distributed by Gummessons, Stockholm.

In no country has there been greater activity in the area of ecumenical hymnody than in Sweden. This involves cooperation among a few church groups as well as all Christian denominations in the nation. The two publications here

reviewed demonstrate this. *Herren Lever* is a joint venture of five groups: Metodistkyrkan, Svenska Alliansmissionen, Svenska Baptistsamfundet, Svenska Missionsförbundet (Mission Covenant), and Örebromissionen. According to the preface it is meant to be a supplement to each of the hymnals used in the five churches, and it is paged continuously for each.

The collection has 138 songs of which about 20 percent are of earlier vintage. These older songs have never been included in Free Church hymnals or they appear with new or different tunes. An example is Faber's "There's A Wideness . . ." which has a Swedish folk song setting. Most of the hymns in the collection are contemporary and come from both Swedish and international sources. About 30 percent are found in *Psalmer och visor*, a supplement to the Church of Sweden *Psalmbok* introduced in 1976.

F. Pratt Green and Fred Kaan, and one by Erik Routley. The language is up-to-date, quite simple, but never dull. The lyrics are biblically oriented with scriptural references appearing at most of the songs. Four Negro spirituals are included, of which two have Swedish and English texts.

There is a variety of musical styles with tunes and arrangements by contemporary Swedish composers. Names appearing most frequently are: Lars Lindberg (chairman of the hymnal committee), Egil Hovland, Gunno Södersten, Karl-Olaf Robertson, Roland Forsberg, Torgny Erséus, and Ingemar Braennstroem. For the most part the composers have done well in suiting tune to text. Guitar chords are provided for about half of the songs.

Svenska Posten headlined the new publication as "mer vardagsnära" — closer to daily life. Typical is a lyric by Arne Lindgren:

Teach me to hear your voice on the bus
in the city on a dark November morning.
Teach me to see your eyes in the crowd
on a Saturday in the shopping plaza.

Twenty-four of the original texts or this by Anders Frostenson:

We cannot find you in the starry heaven,
but in the human throng you are with us, God.

You look on us out of need and pain, and ask:
Tell me, do you want to be with me there also?

and eight of the translations are the work of the late Anders Frostenson (1906-1981), a minister in the Church of Sweden. (See *The Hymn*, 29:1, p. 47). Other authors and translators whose names appear frequently are: Britt Hallqvist, Bo Setterlind, Olav Hartman (author of *Holy Masquerade*), and Torre Littmarck. There are translations of two texts each by

Swedish hymns have always included a category entitled "Hemlandssånger" (Songs of the homeland). In *Herren Lever* the section is called "Future and Hope," but old expressions like "streets of gold" have been avoided.

Following the hymns are several pages of additional worship aids. There is a helpful listing of hymns for

Sundays and special days in the church year. There are three indexes: authors, composers, and first lines. Unfortunately there are no tune or metrical indexes. Nor are the tune names or meter designations given on the hymn page. This policy proved very disconcerting to the writer when he was doing research on Swedish hymns some years ago.

After perusing the volume one understands the reason for the title, *Herren Lever* (The Lord lives). It is the first line of one of the hymns which is representative of the overall character of the collection—relevant, positive, and forward-looking.

The Lord lives, dare to believe it, forget the
time that is past.

Hope is future, life is now, our opportunity.

Even while *Herren Lever* was in process, there was a movement toward a hymnal that would serve 15 of the Christian denominations (including Catholic) in Sweden. A committee known as "Sampsalm" ("Sam" is a prefix usually denoting mutuality) has been at work since 1976 and is now proposing a basic volume of 487 hymn songs. It is not clear to this writer how the book is to be used—as supplement to the present hymnal of each group or as the basic hymnal of each? It could serve as the only songbook in some churches. As a working volume for "Sampsalm" as well as for *Psalmer och visor*, Inger Selander has prepared the *Index över den Kristna församlingssången i Sverige*. The author has indexed 14 hymnals and songbooks used in Sweden today. The 294 page volume lists 1,105 titles. Twenty-seven introductory pages contain valuable summary data about the texts, authors, tunes, and composers. Selander lists ten songs that appear in all 14 books and

17 that appear in all except the Catholic hymnal. Other data concern the most common authors, texts, tunes, and composers. Authors' names appearing most frequently are: Lina Sandell (1832-1903) and Johan Olof Wallin (1779-1839). The former is in the pietist tradition, the latter, Church of Sweden. Names of composers appearing most frequently are J. Crüger (1598-1662), Ö. Ahnfelt (1813-1882), and Lowell Mason (1792-1872). Charts are included giving the decade and half century sources of texts and tunes. As expected the most popular half century for both is 1850 to 1899.

The index itself is arranged alphabetically by first lines. Each is given an identification number. Other versions of the same song are listed together. Names of authors and composers are included as well as publication dates. Information about alternate texts and tunes is also noted. The number of the songs in each of the hymnals appear in parallel vertical columns.

One learns, for example, that "O Sacred Head . . ." is found in ten of the hymnals, that the text is by Arnulf av Löwen of the 13th century, and that the melody is by L. Hassler, first published in 1601. It also notes that in the Swedish *Psalmbok* and in *Guds lov* there is a version from the same source that begins "Your head, Jesus, is bowed" and that the *Salvation Army Songbook* has a version beginning "I see your wounded head."

Following the index are alphabetical lists of authors and composers giving the identifying numbers from the main index.

It is plain to see that this monumental project has been an invaluable aid to the work of "Sampsalm". But it should prove of interest to anyone involved in Swedish hymnody.

J. Irving Erickson

Chairman, Covenant Commission
on Church Music and Worship
Chicago

Scripture in Song, No. 1. Edited by David and Dale Garratt, distributed by The Benson Company, Inc., Nashville, TN 37228.

Frequently I am asked to suggest some music resource which could be used in a small Bible-study group, no member of which is a performing musician. Finally, I have an answer!

The desire to sing simple settings of scripture passages is strongest among pentecostal groups, and the idea has gained some acceptance among other evangelicals whose tradition is associated with the gospel song and gospel chorus. Most of the Bible-music materials have originated "down under," in New Zealand and Australia, the latter being the home of David and Dale Garratt, editors of *Scripture in Song*.

It is not too surprising that Old Testament scripture, especially the book of Psalms, provides most of the resources, but there is a good quality of New Testament material as well. Not all the selections are strictly "sung scripture"; in fact, only 123 out of the total 205 titles list biblical sources. Many of the others are characterized by the inclusion of a large number of scripture-phrases.

And how will these be used in a

typical "home Bible study"? By singing along with the accompanying recording and words-only songbook, of course. On the record, the melodies are sung in unison by the Garratts and Derric Johnson's REGENERATION SINGERS, with accompaniment by a typical folk-gospel ensemble—electric piano, guitar, drums, tambourine, harmonica and synthesizer. The songs are presented in eight groupings, "each expressing a particular theme of praise, worship or relationship to God and relationship to one another." Typical captions are "Praise to Jesus," "Healing in His Presence" and "Praise to the Creator."

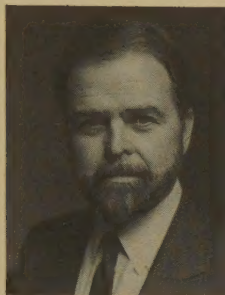
Picture a group of neighbors meeting for an evening devotional session in a home. The host passes out the paperback mini-hymnals, puts a disc on his record player, and announces that the meeting will begin by singing about our relationship as a Christian family. The group easily follows the voices and the instruments in "Therefore the Redeemed" (Isa. 51:11), "We Are Family," "Rejoice and Sing" (Zech. 2:10), "Bind Us Together," "Beloved, Let Us Love One Another" (I Jn. 4:7,8) and Make Us a Well Where the Thirsty Can Find Water."

Not everybody will agree that these are ideal tunes and instrumentation for the purpose. But they are easy and pleasant for most non-musicians to sing.

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